



STAYIN' ALIVE

and 19 other top hits

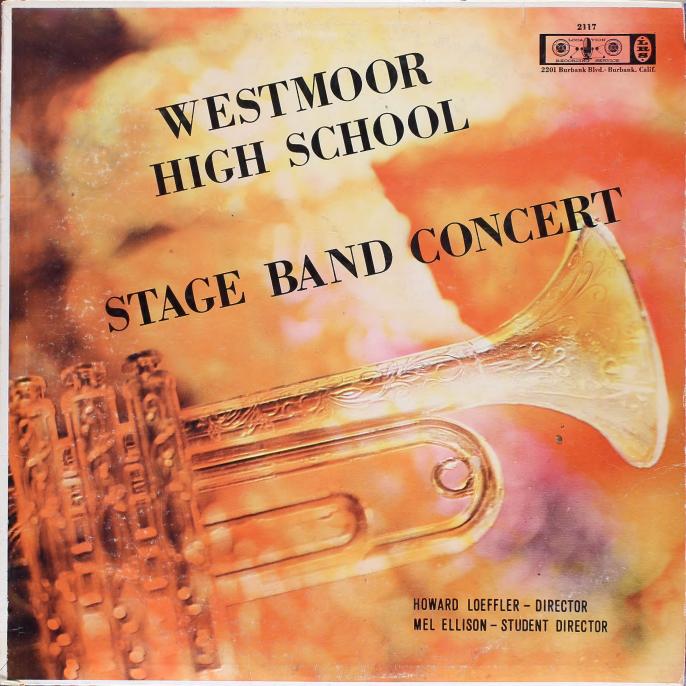
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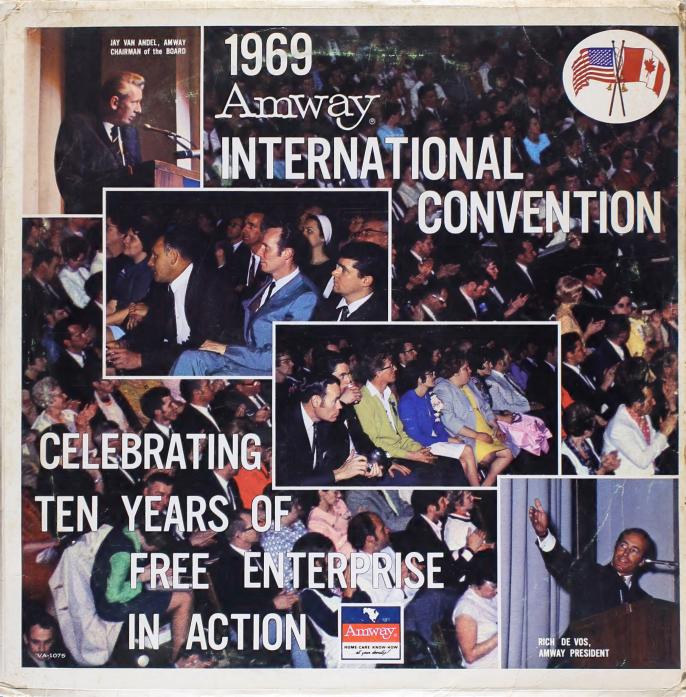
STAYIN' ALIVE

HOW DEEP IS YOUR LOVE BLUE BAYOU SENTIMENTAL LADY COME SAIL AWAY NATIVE NEW YORKER YOU LIGHT UP MY LIFE SLIP SLIDIN' AWAY WE ARE THE CHAMPIONS SHORT PEOPLE HEY DEANIE IT'S SO EASY
DON'T LET ME BE MISUNDERSTOOD
DESIREE
DISCO INFERNO
YOU'RE IN MY HEART

WE'RE ALL ALONE
STAYIN' ALIVE
TURN TO STONE
JUST THE WAY YOU ARE
DON'T IT MAKE MY BROWN EYES BLUE







"Many people today have an obsession for telling what's wrong with our country. I think this Convention shows what's right with it." - JAY VAN ANDEL, Chairman of the Board, Amway Corporation

"We can be the rebuilders of faith for many who've lost it." - RICH DE Vos, President, Amway Corporation



FRED AND BERNICE ROGERS



DICK AND BUNNY MARKS



Andre and Francoise Blanchard



BILL AND JAN CAMPBELL



MERLE AND ARDITH FORD



DAN AND BUNNY WILLIAMS



DUSTY AND BETTY OWENS









RECORD CROWD of more than ten thousand Amway distributors poured into Grand Rapids, Michigan this year to attend the Amway International Convention. Every hotel and every motel within a fifty-mile radius was filled to overflowing and so was the

Grand Rapids Civic Auditorium. Every seat in the main auditorium was taken for each of the two complete, identical programs. Overflow crowds watched the proceedings on closed-circuit television. Revolving around a Tenth Anniversary theme, the convention was, in a word, "spectacular"... from the stirring opening by the Sanborn Singers through the entire entertaining and motivating program.

An overwhelming response to Rich and Jay's addresses created an atmosphere of excitement and enthusiasm that remained to the very end of the program. Top distributors inspired all with their success stories while Amway personnel provided valuable insight into Amway's plans for future growth.

Interspersed in the convention format were ten humorous skits, each one representing an important event in the growth of Amway and the Amway distributor organization. Though presented in a light vein, the skits effectively told the story of dreams, challenges, opportunity and success.

This album brings you the highlights of both convention sessions, recorded live at the Civic Auditorium.

To place you on the scene at Amway's Tenth Anniversary Convention, here are the voices of Diamond Direct Distributors Andre and Francoise Blanchard of Quebec, Emerald Direct Distributors Merle and Ardith Ford of Colorado, Diamond Direct Distributors Fred and Bernice Rogers of Michigan, Diamond Direct Distributors Dan and Bunny Williams of Louisiana, Double Diamond Direct Distributors Bill and Jan Campbell of New York, Fred G. Clark, Chairman of The American Economic Foundation, Emerald Direct Distributors Dick and Bunny Marks of Winnipeg, Emerald Direct Distributors Dusty and Betty Owens of Florida, Jay Van Andel and Rich De Vos, Amway Founders, and the Sanborn Singers.







O LET US SING A NEW SONG UNTO THE JORD

GERSHON KINGSLEY'S CONTEMPORARY WORSHIP SERVICE



TEMPLE SHALOM OF NEWTON

SERVICES CONDUCTED BY RABBI MURRAY I, ROTHMAN AND RABBI CARY D, YALES

Temple Shalom extends its warmest welcome to Shafty's conclavette guests and all visitors who worship with us this Sabbath evening.

A WORD ABOUT THE MUSIC BY THE COMPOSER

"Today, in a world where technology leaves its stamp on the artistic environment, musical styles have changed. Instead of opera we have different popular musical forms: theatre, folk song and the popular song. The music for this service which I composed tried to do the same thing which, in a sense, composers in the synagogue tried to do during the 19th century: namely, to marry the most popular musical idiom of its time with the traditional elements of Jewish Religious music. To me, music for a service has to communicate instantaneously just as a popular song does . . . My aim is not to write a service for the concert hall, but to reach an open-minded congregation of worshippers. In this allenated world of today I try to reach out and find a spiritual identity, and make worship in the synagogue come alive, instead of echoing sounds from the mausoleum of a world of yesteryears."



CANDLE LIGHTING

Beloved come, the bride to meet, The Sabbath Princess let us greet.

L'cha do-dee, lik-rat ka-lah, p'ney sha-bat n'kab'lah.

It is good to give thanks unto the Lord and to sing praises unto Thy name, O most High, to declare Thy lovingkindness each morning and Thy faithfulness every night. With an instrument of ten strings and with the osaltery, with exalted music upon the haro.

For Thou, Lord hath made me rejoice in Thy work, and I will glory in the works of Thy hand.

There is an old story conceived by the sages and handed down from age to age, that when God had finished the world. He asked one of the angels if aught were wanting on land or on sea, in air or in heaven. The angel replied that all was perfect... one thing only was lacking: speech to praise God's works. The Heavenly Father approved of the angel's words, and soon thereafter He created man, gifted with the muses.

This is the ancient story, and in consonance with its spirit, I say: It is God's unique work to benefit man, and man's work to give Him thanks.

(Congregation rises for the call to worship)

Bar'chu et A-do-nai, Ha-m' vo-rach

Oh, sing unto the Lord a new song, sing unto the Lord all the earth.

Praised be the Lord to whom all praise is due;

Praised be the Lord to whom all praise is due for ever and ever.

Shout forever joyfully to the Lord, all the earth. Serve the Lord with gladness, come into His presence with singing. Know that the Lord is God; it is He Who made us and we are His. We are His people and the sheep of His pasture. Enter His gates with thanksgiving and His courts with praise. Give thanks to Him, praise His name. For the Lord is good, His love endures forever, and His faithfulness through all generations.

THE DECLARATION OF OUR FAITH

Sh'ma yis-ra-el a-do-nai e-lo-he-nu a-do-nai e-chad Ba-ruch shem k'vod mal-chu-to l'o-lam va-ed

We affirm the truth of Israel's faith, one God in heaven and earth.

Hear, O Israel: The Lord our God, the Lord is One.
Praised be His name whose glorious kingdom is forever and ever.

(The congregation is seated)

CONGREGATION:

V, Ahavta Et Adonai Elohecha B'chawl-L'vav-cha
U'vchawl-Naphshecha U'vchawl-M'odecha. V'hayu
Hadvareem Hawayleh Asher Anochee Mitsahi 'Cha Hayom
Al-L'Vavecha. Visheenahntawm L'vawnechaw V'debarta
Bawm. B'shev-t'chaw B'vaytechaw Uv'lecht'chaw Vahderech
Uv'shch-b'cha Uv'kumechcha. Uk'shartam L'ot AlYadecha. V'hawyu L'totafot Bain Aynecha Uch'tavtawm
Al-M'zuzot Baytecha U'veesharecha. L'Ma-an Tizkiru
Va-Ahseetem Et-Cawl-Meetsvotay Vee'Yeetem K'dosheem
Laylohachem. Annee Adonai Flohawchem

Thou shalt love the Lord, thy God, with all thy heart, with all they soul, and with all thy might. And these words, which I command thee this day, shall be upon thy heart. Thou shalt teach them diligently unto thy children, and shalt speak of them when thou sittest in thy house, when thou walkest by the way, when thou liest down, and when thou risest up. Thou shalt bind them for a sign upon thy hand, and they shall be for frontlets between thine eyes. Thou shalt write them upon the doorposts of thy house and upon thy gates: That ye may remember and do all My commandments and be holy unto your God.,

True it is and certain that the Lord alone is our God and that we, Israel, are His people. It is He who delivers us from tyrants and oppressors, as when He led us out of Egypt that we might forever serve Him in freedom.

Then His children beheld His might. They extolled Him and gave thanks to His name. Gladly did they accept His rule, and with great joy they all exclaimed:

Mi-cho-mo-cho bo-e-lim a-do-nai. Mi ko-mo-cho ne-dor ba-ko-desh no-ro t'-hi-lot o-say fe-leh

Who is like You, O Lord, among the gods men worship?
Who is like You, majestic in holiness, awesome in splendor, doing wonders?

Mal-chu-t'-cha ra-u va-ney-cha Bo-key-a yom lif- ney mo-shey zey e-li o-nu v'-om-ru. A-do-naj vim-loch l'-o-lam va-ed.

As we look back on the past week, an awareness of failure oppresses us. Cares and anxieties have caused us to forget You, O God. Indifference and self-seeking have made us neglect our dutues to our fellow men. May this hour return us to our obligations, letting our constant care be to help one another. Give us a quiet spirit, free from the voices within, whose clamor deafens us to our neighbors' cry. Let this be our Shabbat, our perpetual covenant, a sign between God and the children of Israel forever.

V'sho-m'ru v'ney yis-ra-el et ha-sha-bat La-a-sot et ha-sha-bat l'do-ro-tam b'rit o-lam be-ni u-ven b'ne yis-ra-el ot hi l'o-lam

There are times when each of us feels lost or alone, when we seem to be adrift and forsaken, unable to reach our fellow-men, or to be reached by them. And there are days and nights when all existence seems to lack purpose; our lives mere sparks in an indifferent universe, lives that flicker for a brief moment and are extinguished. Fear and loneliness enter into the soul. None of us is immune from doubt and fear; no one escapes times when all seems dark and senseless. Then, at the ebb-tide of the spirit, the soul cries out and reaches for companionship.

SILENT MEDITATION

As the moon sinks on the mountain edge, the fishermen's lights flicker far out on the dark, wide sea. When we think that we alone are steering our ships at midnight, we hear the splash of oars far beyond us.

May the words of my mouth and the meditations of my heart be acceptable unto Thee, O Lord, my Rock and my Redeemer. Amen.

THE TORAH SERVICE

Who shall ascend the mountain of the Lord, and who shall stand in His holy place? He that has clean hands and a pure heart, who has not taken God's name in vain, and has not sworn deceitfully.

S'u sh'-o-rim ro-she-chem. U't-u pit-chey o-lam V'-yo-vo me-lech ha-ko-vod. Mi hu ze me-lech ha-ko-vod A-do-nov tz-vo-ot hu me-lech ha-ko-vod se-la.

(The congregation rises)

Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of glory may come in. Who is the King of glory? The Lord of hosts; He is the King of glory.

Earth is crammed with heaven and every common bush afire with God. But only he who sees takes off his shoes.

Ba-ruch sh'no-tan to-ra l'-a-mo vis-ra-el b'-k'-du-sha-to.

We praise Him who in His holiness has given the Torah to His people, the people of Israel.

Sh'ma vis-ro-el a-do-nai e-lo-he-nu a-do-nai e-chad.

L'cha a-do-nai ha-g'du-la v'ha-g'vu-ra

V'ha-tif-e-ret v'ha-ne-tsach v'ha-hod.

Ki chol ba-sha-ma-yim u-va-a-retz;

L'cha a-do-nai ha-mam-la-cha v'ha-mit-na-sey-l'chol l'rosh.

Thine, O Lord, is the greatness, the power, the glory, the triumph, and the majesty; for that which is in the heaven and earth is Thine. Thine is the kingdom, Lord, and Thou art supreme above all. Exalt the Lord, our God. worship at His footstool. Holy is He.

(The congregation is seated)

READING FROM THE TORAH
SELECTIONS FROM THE HAFTARAH

Sinai was only the beginning, the Torah has never ceased to grow. In every age it has been unified and enlarged. It has a permanent core and an expanding periphery. It expands as the horizon of man's vision grows. Nor are God's revelations confined to Israel. He has favored with inspiration the great and good among all the families of the earth. His loving care and guidance reach out to all mankind.

(The congregation rises)

Gad'lu la-do-nai i-ti u-n'-ro-m'-ma sh'-mo vach-dov

Ho-do al e-retz v'sha-ma-yim. Va-yo-rem ke-ren l'a-mo t'hi-la l'chol chas-si-dav

li-v'ney yis-ra-el am k'ro-va ha-l'lu-yah The glory is in the earth and in the heavens, He is the strength of all His servants, The praise of him that truly love Him, The hooe of Israel, Halleluyah.

The law of the Lord is perfect, restoring the soul, the testimony of the Lord is sure, making wise the simple. The precepts of the Lord are right, rejoicing the heart, the judgments of the Lord are true, they are righteous altogether. Behold, a good doctrine has been given unto you, forsake it not.

It is a tree of life to them that hold fast to it, and its supporters are happy. Its ways are ways of pleasantness, and all its paths are peace.

Eyts cha-yim hee, la-ma-cha-zee-keem bo,

V'to-m'-che-ho m-u-shar.

D'-ra-che-ha dar-chey no-am v'-chol n'-ti-vo-te-ha, Shalom. (The congregation is seated)

We thank you, God, for enabling us to welcome the Sabbath day. Blessed is the house in which the hearts of the parents are turned to the children, and the hearts of the children to the parents, and all are bound toogether in devotion to You.

In this spirit we say: We praise you, O Lord, our God, King of the universe, Creator of the fruit of the vine.

KIDDUSH (The congregation rises) (page 93, Union Prayer Book)

ADORATION

Let us adore the ever-living God, and render praise unto Him who spread out the heavens and established the earth, whose glory is revealed in the heavens above and whose greatness is manifest throughout the world. He is our God; there is none else.

Va-a-nach-nu ko-r'-im u-mish-ta-cha-vim u'-mo-dim.

Lif-ney me-lech malchey ham-la-chim ha-ka-dosh (The congregation is seated)

Ba-yom ha-hu yi-ye a-do-nai e-chad u-sh'mo e-chad.

May the time not be distant, O God, when Thy name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy name, when corruption and evil shall give way to purity and goodness, when superstituon shall no longer enslave the mind, nor idolatry blind the eye, when all who dwell on earth shall know that to Thee alone every knee must bend and every tongue give homage.

O May all, created in Thine image, recognize that they are brethren, so that, one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thy kingdom be established on earth and the word of Thine ancient seer be fulfilled: The Lord will reign forever and ever.

(The congregation rises)

KADDISH

/is-gad dal v'yis-kad-dash sh'meh rab-bo, b'ol mo di'v-ro kir' u seh v'yam-lich mal-chu-seh, b'cha-yechor ... v'yo me chon u-v'cha-yeh d'chol bes yis-ro-el, ba a go-lo u-viz-man ko-riv, v'im-ru O-men.

Y-heh sh'meh rab-bo m'vo-rach, l'o-lam ul'ol'meh ol-ma-yo.

Yis-bo-rach v'yish-tab-bach, v'yis-poar, v'yis-ro-man, v'yis-nas-seh, v'yis-hat-dor, v'yis-al-leh, v'yis-hal-lol, sh'-meh dkud'-sho, b'rich hu. L'e-lo min kol bir-cho-so v'shi-ro-so, tush-b'cho-so v'ne-cho-mo-so, da--mi-ron b'ol-mo, v'im-ru O-men.

Y'heh sh'lo-mo rab-bo min sh'ma-yo v'cha-yim, o-le-nu v'al kol yis-ro-el, v'im-ru O-men.

O-seh sho-lom bim'-ro-mov, hu ya-a-seh sho-lom, o-le-nu v'al kol yis-ro-el, v'im-ru O-men.

Extolled and hallowed is God's great name in the world He has created according to His will. May He soon establish His kingdom in our lifetime, Let us say Amen.

Let His great name be praised through all eternity.

Lauded and praised, glorified, exalted and adored, honored, extolled, and acclaimed be the name of the holy one. Though He is above all the praises, hymns, and adorations which man can utter. And let us say Amen.

May God grant abundant peace and life to us, and to the whole house of Israel. And let us say Amen.

May the most high Lord of perfect peace grant peace to us, to all Israel, to all mankind. And let us say Amen.

THE WORLD IS BOLLING ON

Choir and Congregation

Babies are crying and there's no one to listen, And old folks are dying and there's no one to miss them, But still the world goes rolling on and on, Still the world goes rolling on.

Bellies are growling and there's no one to feed them, And people are howling and there's no one to lead them, But still the world goes rolling on and on, Still the world goes rolling on.

(Solo) There were a lot of other creatures upon this earth before we came: the brontosaurus, tyrannosaurus, they lived a hundred million years, and no one knows exactly why sturdy animals like that became extinct.

Mankind is yearning for a human equation, And slowly we're turning to the new generation, And still the world goes rolling on and on, Still the world goes rolling on.

We have a vision of a world without chaos, A practical vision because with or without us The world will still go rolling on and on, And we would like to ride along.

(Solo) The world will still go rolling on and on, And we would like to ride along.

BENEDICTION

A WORD ABOUT THE COMPOSER

GERSHON KINGSLEY, born in Germany immigrated to Palestine in 1938. Mr. Kingsley started his musical education on a Kibbutz where he conducted choral groups and later in Jerusalem at the Jerusalem Conservatory.

After the war he joined his parents who had immigrated to America in 1937 and there he continued with his music studies at the Los Angeles Conservatory. Mr. Kingsley continued his studies with post-ordulate work at Juliliard in New York City.

In the religious field Gershon Kingsley's background includes musical directorship at some of the leading Synagogues throughout the United States and various commissions on religious themes for the reform-conservative musical ritual.

Other credits to Mr. Kingsley include his conducting for Broadway Theatre, arranging and composing for various record companies such as Columbia, Vanguard and Audio Fidelity. In the field of electronic music, Gershon Kingsley is a creative giant. His involvement with the Moog Synthesizer developed into the First Moog Quartet, which was presented just recently by Sol Hurok at Carnegie Hall, and was presented with the Boston Symphony in May.



MUSICIANS

Martin Molitz		Bass
Mitchell Macey		Trumpet
Patrick Petracca		Guitar
Richard Reynolds		Organ
Roger Powell Paul Conly ARE	Synthesizers	
PRELUDE		Mitchell Macey, Trumpet

Bill Winiker Drums

TEMPLE CHOIR

Edith Yaffee

TEENAGE SINGERS

Sidney Novak - Cantorial Soloist Laurie Gilbert Linda Fenton Michael Kaplan Patricia Haslam Mitchell Macey Hilda Hollis Joan Mandell Norman Hollis James Oren Maynard Orris Amy Rosenblatt Esther Osborne Martha Sandman Joan Stevens Robert Yaffee Frank Williams Esther Yoffa Al Yaffee

Richard	Reynolds .		 ٠.	 	 	 	 		 ,	 Musical	Director
		Music Service									

Temple Shalom is deeply indebted to its member, Alan R. Pearlman, without whose interest, devotion and patronage this service would not have been possible.



Shabbat for Today Oh, let us sing a new song unto the Lord.

Oh, let us sing a new song unto the Lord. * A contemporary Sabbath Eve Service by Gershon Kingsley

Shabbat For Today had its premier performance at Temple Sharey Tefilo, East Orange, New Jersey. It was an electrifying event, a stirring meld of chorus, orchestra and modern electronic effects in praise of God.

The work by Gershon Kingsley had been commissioned by members of that temple. But soon Shabbat For Today was being performed in reformed synagogues from New York to Los Angeles. At each performance, there was a clamor for a recorded version, which resulted in this album.

The appeal of the work bridges all age groups. Young children and teenagers often react as if they were understanding the ancient meaning of the Sabbath Eve Service for the first time. Perhaps this is because they are hearing it at last in a musical environment they can understand. The service has its effect on adults as well, and even the elderly. In Shabbat For Today, each listener finds a renewal of inspiration in The Sabbath Kiddush, Adoration, Kaddish and the rest of the Friday evening service, performed in modern musical dress.

Shabbat For Today testifies once more to the ageless impact of the service itself, which continues after thousands of years to communicate the glory of God to each succeeding generation.

About the composer . . .

Gershon Kingsley was already an established composer, arranger and Broadway conductor when he became intrigued with the musical possibilities of the electronic synthesizer. He was among the first to recognize a revolutionary fact of music: The age of the transistor has made it possible to create instruments that literally synthesize (or manufacture) tones, musical and non-musical, electronically.

Soon Mr. Kingsley had mastered the intricacies of one of the most complex synthesizers yet developed, the electronic "Moog." He then began creating Moog music for popular records, commercials and films. And now, perhaps most lovingly, he expresses his commitment to the heritage of Hebrew liturgical music in Shabbat For Today.



Rabbis and critics applaud Shabbat For Today

"It is certain to take its place among the memorable compositions of our day."

Louis Newman, Rabbi Temple Rodeph Sholom New York City

"Many of the 'old timers' in our Temples whom I never could believe in my wildest imagination would be enthused about such a Service were among those who have contacted our office."

> Rabbi Richard S. Sternberger Associate Director New York Federation of Reform Synagogues

"The Kaddish, as recited in Hebrew with an echoing duet in English, and the uncanny electronic sounds in the background makes for a moving interpretation."

Saul Meisels, Cantor The Temple on the Heights Cleveland Heights, Ohio

"Just as past works in this realm have been compared with The Sacred Service by Ernst Bloch, I believe that in years to come, future works will be compared with Shabbat For Today.

> Charles Annes, Rabbi Temple Sharey Tefilo East Orange, New Jersey

"Being neither unctuous nor falsely solemn, Mr. Kingsley serves the Lord with gladness and some exhilarating folk rock rhythms."

Erwin Jospe, Dean School of Fine Arts The University of Judaism Los Angeles

"Religioso Rock Scores. An audience that entered the temple with doubts left with the impression that they had experienced a sincere contemporary and exciting contribution to religion."

Variety

Orchestra and Chorus conducted by the Composer Excerpts for Moog Synthesizer performed by the Composer Readings by Charles A. Annes, Rabbi Solos by Cantor Theodore L. Atonson Hymn, "The World Goes Rolling On": Lyrics by Bob Larimer Music by Bob Larimer and Gershon Kingsley



Side 1

Side 2

Love Ya' Baby (2:14) Honey Pot (2:17) Mess Around (2:30)

Calvpsoul (2:25) Long Gone (2:42) Sweetlips (2:59)

Sunday-Goin' to Meetin' Time (2:39)

Snap Back (2:05) Harlem Hendoo (2:39)

Ludwig (2:58) Girl (2:45)

Public performance clearance - BMI.

Recorded in RCA Victor's Studio A, New York City and Chicago, Illinois. Recording Engineers: Ray Hall and Brian Christian.

Liner photo by Jerry Kupcinet.

Al Hirt plays the Le Blanc trumpet exclusively

SOUL IN THE HORN

Mono LPM-3878 Al Hirt Stereo LSP-3878

Arranged and Conducted by Teacho Wiltshire Produced by Paul Robinson



RCAVICTOR



In the wee small hours of the morning, when the show is over and other musicians come to hear and play with the soul music musicians play for themselves. Al, there's a different kind of sound to Al Hirt's horn. It's rhythm and blues, it's free and groovy. In a word, it's soul, and soul is the bag in which Al and his fellow musicians really play their hearts out.

It's all new. New, only because this is the first time Listen. Listen to the soul in Al Hirt's horn.

it's been recorded...the first time the public's heard

The tunes are custom-styled to the Al Hirt horn. Most were written by musician-composer Paul Griffin and by Teacho Wiltshire, who also did the arrangements. This is after-hours music. Let it speak for itself.

KISS OF SPIDER WOMAN



"MESMERIZING." PEOPLE MAGAZINE

"ONE OF THE

90475-1

HURT JULIA BRAGA









n "Kiss Of The Spider Woman", two prisoners, a homosexual and a Marxist, in a jail cell adorned with chilk drawings (of the sun and a bird in flight) and movie goddess photographs on its walls, lie waiting. One is waiting for lie on the outside to change, to conform to his ideals; the other is waiting for his life to begin, to give him an experience as real as the ones he's known in movies.

he film's story explores such issues as the nature of masculinity, fantasy, love, and political dogma, as well as director Hector Babenco's recurring themes of kindness, humility, beauty and disgust. On top of all this, "Kiss Of The Spider Woman" is beautifully photographed and immensely enfertaining.

William Hurs's superb and inventive performance as Molina, although visible in many small and exquisitely-crafted gestures, clearly comes from one true and internal source. Roul Julia's less flamboyant performance is the perfect counterpoint—Valentin comes through in all his strength and passion.

Playing Molina's two alter ego heroines, as well as Valentin's inappropriately bourgeois girlfriend Marta, is the luscious Sonia Braga. She is french chanteuse Leni Lamaison with the campy sighs and throaty pleas, and she is the Spider Woman out of whose body grows the web and out of whose eye falls a single silvery tear.

-Samir Hachem

This dream is short...but this dream is happy

1

KISS OF THE SPIDER WOMAN OVERTURE*
THE MOST RAVISHING WOMAN* - VISIONS OF THE ULTRA-RHINE*
KABARET* - JE ME HOODE DE L'AHOUR - MOLINA'S FANTASIES*
LUNAPARK* - HOVELA DAS HOVET - "SPIDER ISLAND"*

N.

PAVILHÄO IV† - THE AVOCADO SCENE KISS OF THE SPIDER WOMAN THEME* THE CALL† - VALENTIN'S MESSAGE - BLUE FOR YOU" GOOD-BYE MAMA* - SPIDER WOMAN FINALE*

*MUSIC BY JOHN NESCHLING IN ASSOCIATION WITH NANDO CARNEIRO
+MUSIC BY WALLY BADAROU

PRODUCED BY DANNY HOLLOWAY - EXECUTIVE PRODUCER: LIONEL CONWAY

EDITING & TECHNICAL SUPERVISION: TO ABO BLACE COMPILED & EDITED AT SURVEY SOUND FACTORY, HOLLYWOOD, CA MASTREED BY STEVE HALL AT FUTURE DISC SYSTEMS HOLLYWOOD. CA

BASED ON THE HOVEL BY

MANUEL PUIG LEONARD SCHDADE



DAVID WEISMAN HECTOR BABENCO





HOW TO

GIVE YOURSELF A STEREO CHECK-OUT

GIVE YOURSELF A STEREO CHECK-OUT

SIDE ONE

1. INTRODUCTION

- 2. LEFT-RIGHT CHANNEL IDENTIFICATION, LOUDSPEAKER BALANCE, AND CHANNEL PHASING.
- 3. MONOPHONIC MUSIC (FOR LOUDSPEAKER BALANCE AND PHASING), (Aldrich)
- 4. TONE CONTROLS
- 5. SOUND COLOURATION
- 6. STEREOPHONIC MUSIC (Aldrich)
- 7. GROOVE-JUMPING AND DISTORTION
- 8. SILENT GROOVES

SIDE TWO

- 1. LIVE VERSUS RECORDED SOUND
- 2. WOW AND FLUTTER
- 3. ANTI-SKATING BAND (WITH UNGROOVED SECTION)
- 4. CROSSTALK
- MUSICAL SHOW-PIECE; EXTRACT FROM "HARY JANOS" (Kodály), Istvan Kertesz conducting the LSO.

The equipment used by the professional recording engineer for making recordings, and playing them back, is constantly checked and rechecked, the purpose being to reduce unwanted noise, distortion and other undesirable defects whilst at the same time ensuring the maximum fidelity of sound. The measuring instruments used in this evaluation process are costly and involved.

THE AIM OF THIS RECORD is to provide a means for the demanding listener to check record playing equipment without the need for such expensive and complicated instruments. With care it can remain a lasting tool, the standard of which will not change with time, whereas also the provided of the control of the

All of the tests contained in this record are inter-dependant, and it is Among the seasy contained in this record are inter-dependent, and before therefore suggested that if the played through once completely before attempting to late the tresults which may be obtained from it. It is emphasized to also that the results which may be obtained from it. It is equipment as to give pleasure and even with the friest of equipment some degree of compromise will always be necessary.

A short INTRODUCTION to explain the purpose of this record to the listener.

LEFT-RIGHT CHANNEL IDENTIFICATION, LOUDSPEAKER

ASLANCE AND CHANNEL IDENTIFICATION, LOUDSPEAKER SALANCE AND CHANNEL PHASING.
When a recording is made a very exact balance is engineered between the sounds coming from the extreme left and righthand sides of the sound stage, and also the sounds that are located between them. By ensuring that the channels are correctly identified and the loudspeakers balanced for volume you will be listening from a centre seat in the stall instead of from the wings or even back-stage!

To simplify these tests, two voices in varying positions are used. When necessary a metronome is added — as this too is easily located.

Incorrect channel phasing can result in a loss of low frequencies and produce a sound that is thin and pinched, It also makes the location of centre sound images very diffi-

To illustrate these effects, two voices are again used - one

in phase, and the other out of phase.

The human voice, containing many frequencies including 'highs' on sibilants, and the metronome, having a steep wave front occupying as it does a short time interval, make them particularly easy to locate as sources of sound.
MONOPHONIC MUSIC
This is included as a further check for loudspeaker balance

and phasing and should be heard coming from a point mid-way

between your loudspeakers.
(It should be noted that monophonic music played over two speakers creates a slightly broader sound image than a single voice — which as explained above is particularly critical in pin-pointing the location of sound).

Most amplifier tone controls affect the extreme high and low frequencies, leaving the mid-frequencies relatively unaffected. To help you set these in a position that is correct for your loudspeakers and your own ears, listen carefully to the high, loudspeakers and your own ears, listen carefully to the fligh, mid-, and low frequency warble tones recorded in this band. By varying the tone controls until the high and low frequencies sound as loud as the mid-frequency, or pilot tone, you will have equalised the frequency response of your amplifier to suit your own listening conditions. By the way, a wable tone is a fone, the frequency of which is continuously varying within fixed limits. It is used in this section because, unlike a pure tone, it will not reflect from the plain surfaces within your listening room and produce varying intensities of sound — a phenomenon known as "standing waves".

Band 5 SOUND COLOURATION

SOUND COLOURATION
Different positions of your loudspeakers within the listening room in which they are located can often produce quite different results in sound. This can either be attributed to the loudspeakers themselves or resonances within the listening room. By listening to pink noise divided into many sections of the audio range (see under) and comparing these sections against a pilot tone in the mid-frequency range, any variations in loudness can easily be heard. If these variations are varied to the sealers may the section of the speakers may the section of the speakers may the section of the sealers of the speakers may the section of the sealers of the sealers of the sealers may the section of the sealers o

*PinkInoise contains all the frequencies in the audio range and is a modified form of white noise. White noise contains all frequencies including those beyond the audible range. third octave sections of pink noise used are heard in

the following order;16 KHz
10 "

6.3 "

630 Hz 400 " 250 " 160 " 2.5 " 1.0 " (pilot tone)

STEREOPHONIC MUSIC

The musical instruments featured in this recording produce sounds extending from the very lowest frequency to the highest, whilst the intensity of sound from each instrument compared to the others represents a very wide dynamic range. Because of this, they are amongst those most hazardous to a recording engineer. The faithful reproduction of their sounds presents similar hazards.

GROOVE-JUMPING AND DISTORTION.

Two of the contributory factors to groove-jumping and distortion are

i) the pickup cartridge itself may have insufficient com-pliance (which means that the reproducing point is not

ii) the recorded level on the record may be too high, causing severe excursions within the groove which the cartridge

severe excursions within the groove which the cartingle cannot follow. Four musical instruments have been recorded at three different levels for comparison purposes. You will be able to detect any distortion or indications of groove-jumping in your equipment as the levels increase. The highest level in each case is similar to that found on the majority of quality records.

SILENT GROOVES
The purpose of this band is to detect how much rumble and

hum is present when you play a record,

For checking rumble, play a few silent grooves and then, by lifting the cartridge upwards from the record, note any decrease in the low frequency noise that rumble produces. For hum, play a few slient grooves and again make a com-parison by lifting the cartridge off the surface of the record. Any hum remaining may emanate from your amplifier, but it may come from the motor driving the turntable. To check the latter, move the arm laterally towards its rest and listen for any alteration of hum. Hum usually produces a slightly higher and harder sound than rumble,

LIVE VERSUS RECORDED SOUND
To carry out this test, the following objects should be to

nancy-Matches, a bunch of keys, a newspaper, carving knife and steel, a paper-bag, an unopened bottle of wine and glass, balloons, a pair of scissors and paper, feathers. One of the problems with even the best equipment is to

determine how natural the reproduced sound is. For this purpose a series of sounds, using objects which can be found in most homes have been recorded. Each sound is followed by in most nomes have been recorded. Each sound is followed by a few seconds of silent groove. The listener, by using similar objects, can then compare the live versus the recorded sound. For an accurate comparison the listener should ensure that the volume of the recorded sound is the same as the sound he makes. WOW AND FLUTTER

This is probably the most difficult test given you on this record, but the presence of wow and/or flutter can influence record, but the presence of wow and/or flutter can influence the sound from a record in a very unpleasant manner, and therefore their elimination is highly desirable. Wow and flutter, (which the commentary defines for you) are best assessed by listening to the single tone at three thousand cycles per second (3 KH2). This should be heard as a perfectly steady tone without variations in pitch. To avoid any problems of standing waves which may give rise to confusion, the listener is recommended to stand close to one speaker. speaker

ANTI-SKATING BAND Friction between the surface of the ANTI-SKATING BAND Friction between the reproducing point and the surface of the record produces a force which makes the cartidge arm try to swing toward the record centre, and because of this the groove than the other. This can give excessive emphasis to one channel, producing steen onis-balance, and will result in undue wear of the groove wall. To overcome this undestinable effect, some arms are fitted with a bias, or anti-skating the arms to vertice the sum of the sum

or toward the outer edge.

(If your cartridge arm has no bias compensator we advise you not to try this test, but proceed to band 4).

CROSSTALK

This is the break-through of sound from one channel to the other, which results in a reduction in the width of the sound stage which ideally extends fully from one speaker to the

other. Crosstalk occurs within a pick-up cartridge and its associate amplifier, and varies at different points within the frequency spectrum. Therefore for this test a musical composition is

spectrum. Therefore for this test a musical composition is used, specially arranged for a group of instruments which covers this full frequency range. This music, recorded in one channel only, while the other channel is "silent", affords the opportunity to assess the degree of separation. AN EXTRACT FROM HARY JANOS (Kodály) Istvan Kertesz conducting the LSO. This piece of music, by virtue of its composition and orchestration will help you finally assess your record playing equipment for most of the factors previously under test. In listening the following test in particular should be recalled:

Location of sound (Side 1, band 2); Colouration of sound (Side 1, band 5); Dynamic range (Side 1, band 6); Distortion (Side 1, band 7); Realism; (Side 2, band 1)

If the listener experiences difficulty in correcting faults that his 'check-out' may have revealed it is recommended that an audio engineer be consulted.

The extract from 'Hāry Jānos', by ISTVAN KERTESZ, conducting the London Symphony Orchestra, is taken from London CS 6417

Other music used in this record specially composed and supervised by RONNIE ALDRICH.

Commentary spoken by JACK DE MANIO and ELIZABETH KNIGHT.

② 1967, The Decca Record Company Limited, London. Exclusive U.S. Agents, London Records Inc., New York 1, N.Y.

ABOVE THE RIVER OAK ISLAND MYSTERIES

Side One

- 1. Ballad Of Oak Island 2:32 (Andy Demont)
- 2. Mother 2:26
- 3. For The Good Times 3:10
- 4. Mule Skinner Blues 2:21
- 5. My Little Fiddle 1:36 (Chess Demont)
- 6. Love Is Hard To Find 2:08 (Andy Demont)

Side Two

- 1. Above The River 2:10 (Andy Demont)
- 2. These Hands 2:26
- 3. There Never Was A Time 2:25
- 4. Old Shep 2:27
- 5. Oak Island Sunset 1,27 (Gerry Stevens)
- 6. My Only Possession 2:40

Andy Demont - vocalist
Val Hiltz - vocalist
Gordon Rafuse - bass
Gerry Stevens - lead
Chess Demont - fiddle , vocalist
Doug Yarn - drums

Recording - Jack Hutchinson and George Taylor

When you live out in the country, the love of country music comes naturally. And so it is with the Oak Island Mysteries; a group of musicians from Lunenburg County, Nova Scotia, who have the love of country music in their hearts.

The boys and girls are all friends; all live within a mile of each other's homes and all have been raised with the musical sounds of family friends ringing in their ears.

The Oak Island Mysteries chose their name from the legend of the small Oak Island, which is but a few hundred feet from their birthplace. Can there be a man, woman or child who has not heard the story of the pirate Captain Kidd and his buried treasure? Is there treasure in the money pit on Oak Island off the south shore of Nova Scotia? It's a mystery!

There is no mystery about the Oak Island Mysteries. The facts are simple. The group is good. They have a natural blending sound, and a pleasing entertaining style.

So friends, put this album on your record player, sit back and relax. You've just met some new musical friends. They will take you on a musical tour of Oak Island; they will delight you with a word picture of love "Above The River", and tell the sad tale of "Love Is Hard To Find". In addition there are many old favorites.

Friends meet Andy and Chess Dumont, Gordie Rafuse, Doug Yarn, Gerry Stevens and Valerie Hiltz...the Oak Island Mysteries.

Gerry Kendrick Program Director CHFX-FM Radio RСЛ

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RCA

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PRODUCER LOU REED

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AN ELECTRONIC INSTRUMENTAL COMPOSITION

LouReed

2 RECORD SET

*THE AMINE & RING

*dextrorotory components synthesis of sympathomimetic musics NOTATION-When I started the Velvet Underground and it's various springoffs, my concern, was not, as was assumed abidingly lyrical, verbally oriented at heart, 'head' rock, the exploration of various 'tzboo' subjects, drugs, sex, violence



THE TAX BEAUTY OF THE PARTY OF







slowing expansion
side B
the last of our time together

all music written by Takahiro Yorifuji masterd by Rafael Anton Irisarri at Black Knoll Studio, New York photography and layout by Takamitsu Oht



Past Inside the Present
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Filmstrip Recording







SIDE ONE

ROADIE

MUSICIAN'S SONG

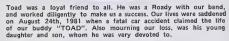
ROCKIN PARTY WALK AWAY

In memory of our Dear Friend "Ronald 'TOAD' Grove," we would like to dedicate this album.



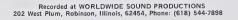
SIDE TWO
MET HER LAST NIGHT
I CAN'T STAY
COME WITH ME
PLAY ON





Looking down on us from eternal life, his presence remains with us always. His heart warming blue eyes and hearty laughter have a great and beautiful memory in our lives.

So to you, our friend, we'll keep those lights flashing, the sounds a rollin', and keep on playin' until we meet again.



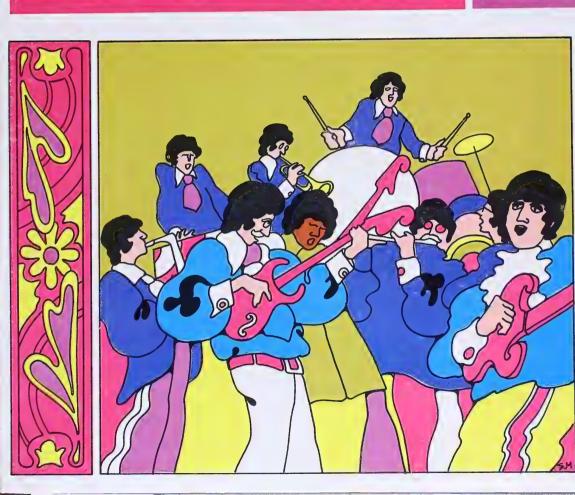


GF SATISFIERS

STEREO

BAGK TO SCHOOL BUYING ALLOWANGE

JERRY O







The G.F. Satisfiers are playing this sweet savings-per-case music for a limited engagement. Hop on the bandwagon now for big savings. We'll be glad to have you aboard. By the way, when you're talking to your Sales Representative about these G.F. Satisfiers Specials, ask him to tell you about the full line of General Foods products.



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TANG* Instant Breakfast Drink (large)

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DREAM WHIP Complete Whipped Topping Mix.

JELL-O' PIE Pudding (large)

WHIP 'N CHILL
Deluxe Dessert Mix

SAVE 40¢

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JELL-O* Pie Filling and Pudding (small)

OPEN PIT®

Barbecue Sauce



SAVE 25¢

LOG CABIN'S° Wigwam Syrup SAVE 35¢ SAVE 45¢

JELL-O° Instant Pie Filling and Pudding

TANG* Instant Breakfast Drink (small)

GF SATISFIERS

STEREO





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Casey Jones Still Kickin'



Casey Jones is known around the world as one of the top drummers in his field. Publications from as far away as Oslo, Norway, and Amsterdam, Holland, are calling Casev the best of the blues and rhythm & blues drummers. Furthermore. Casev's a good singer, and plays guitar or bass on occasion, too. Throughout his 26 professional years, people could never understand why Casev hadn't recorded his own solo album. The time wasn't right, he'd probably say, with that eye-catching smile of his. When his fans gaze upon this album. they'll be saying, "Well, well, it's about time." And when they hear it, they'll know that Casey Jones is "Still Kickin"."

Casev's first professional gig was with a local Chicago band, Otis Luke & the Rhythm Bombers. Since then he's worked with many others, such as Saxie Russell, Aron Burton, Ernie and Jean Terrell (Jean later replaced Diana Ross with the Supremes), Morris Pejoe, Freddy King, Jimmy Johnson, Dave Mitchell, Fenton Robinson, Mighty Joe Young (with whom Casey filled in on bass), Magic Sam, Otis Rush, Eddie Shaw, Howlin' Wolf, Earl Hooker, A.C. Reed, Ricky Allen, O.V. Wright, Otis Clay, Koko Taylor, Little Johnny Taylor, Eddy Clearwater, Jimmy Witherspoon, and of course, the devastating Albert Collins. His recording sessions, just to name a few: Ricky Allen, Lonnie Brooks, A.C. Reed, Melvin Taylor, McKinley Mitchell, Muddy Waters, Eddy Clearwater, Lou Rawls, Earl Hooker, Reggie Boyd, Bunky Green, Willie Mabon, Johnny Littlejohn, Andrew Brown, and Albert Collins.

"Still Kickin" is Casey's interesting collection of recordings to fit every mood -including easy listening ("I Got You Baby" is his favorite; on this song he sings and plays guitar, drums, cabasa and claves). Every song on this LP except "Good Goily, Miss Molly"/"Long Tall Sally" was written by Casey, and he produced and arranged all the tracks himself. So, this is what you've been waiting for: Casey Jones, "Still Kickin'."

"STILL KICKIN" AIRWAX AW3839

© P 1983 Airwax Records P.O Box 43331 Chicago, IL 60643

Side A

- 1. HOT IN THE BOTTOM, PART 1 (Casey Jones, Gold Plate Music, BMI) Funk Soul
- 2. HAPPY HOME (Casey Jones, Gold Plate Music, BMI) Rhythm & Blues
- 3. I GOT YOU BABY (Casey Jones, Gold Plate Music, BMI) Easy Listening
- 4. GIVIN' IT UP
- (Casey Jones, Gold Plate Music, BMI) Funk Soul

Side B

- 1. Medley: GOOD GOLLY, MISS MOLLY (Marascalco-Blackwell, John Dora Music)/ Rock & Roll LONG TALL SALLY (Penniman-Johnson-Blackwell, ATV Music Corp.)
- 2. BRING THE SUNSHINE IN (Casey Jones, Gold Plate Music, BMI) Soul
- 3. BACK TRACKIN'
- (Casey Jones, Gold Plate Music, BMI) Rhythm & Blues 4. HOT IN THE BOTTOM, PART 2
- (Casey Jones, Gold Plate Music, BMI) Funk Soul Produced and arranged by Casey Jones Recorded at PS Studios, Chicago; Hedden West Studio, Schaumburg, III.;

Recording Engineer (Hedden West): Jain Burgess

and Tanglewood Studios, Brookfield, III Thanks to the musicians and friends

GUITAR

Marvin Jackson Jimmy Johnson Alvin Evans William "Doug" McDonald Tom Eckert

Ronald "Red" Cannon Larry Burton Joseph Robertson Casey Jones (A-3)

BASS

Johnny B. Gayden Donald Parker Nick Charles

KEYROARDS

Douglas Newton Allen Batts

HORNS

Maurice Vaughn Daniel Bradley Billy Howell A.C. Reed Jerry Wilson

LEAD VOCALS

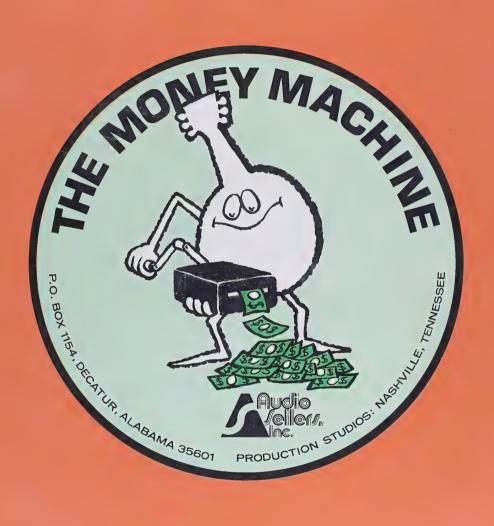
Casey Jones BACKGROUND VOCALS

Donald Parker Marvin Jackson

Joan Yvonne Sandford T.J. Slaughter Gene Phillips Casey Jones

DRUMS/COWBELL/CLAVES/CABASA Casey Jones

Distributed by Rooster Blues Records, 2615 N Wilton Ave., Chicago, IL 60614, and Rooster Blues Records/U.K., P.O. Box 148, London W9 1DY, England. (Write for a complete catalogue of Airwax, Rooster Blues and Ice Cube albums and singles]







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de One HOCKNING SALLY 3:39
(II. Pennimon and II. Nackwell) SECOND LINE 3:20 (R. Blackwell) IT AIN'T WHAT YOU GO IT'S THE WAY HOW OU DO TOUS (Pele Kleinman and R. Penniman) THE SAINTS 5:00 CAN. by R. Blackwell NUIC SUIC 5-28 Bill Herminons Sicie Nec THOMASINE AT Ricybelle Jackson & Pennimon ma R Nacionalii ROCKIN' ROCKINI BOOGLE 5 26 IR. Pennimon, S. Hunter one # Blackwell PROPHET OF PEACE 3.15 SANCTIFIED SATISFIED FOR TARRIES 7 DE Perminan reduced and arranged to R.A. "Sumps" Blackwell Drums-Earl Palmer Tenor sox-Lee Alien, Bill Hernmons Bontone sox-Jim Hom c guitar—Mike Deasey, Adalph Jacobs David I. Walker, George Davis Slide pedal gullar-Sneaky Pete Klemow Electric bass—Chuck Rainey Piano, EMI electric piano and clarechoidim Hom appears with love from Sheder Records This is the Second Coming of The King of Rock and Rolf, Little Richard, who has been after imitated but never duplicated. Produced and arranged by P. A. Bumps' Blackwell, who supervised all of the original legendary Little Richard hils, this record reunities many of the musicians used on the first recordings. Blackwell began by enlisting veterans Earl Palmer and Lee Allen, rounding out the band with other musicians who knew Little Richard and had worked with him on recording dates and personal appearances. Adding to the lightness of this crew was the use of procedure and recarding techniques from the 1950s, though the sonas and sounds are those of the 1970s. What follows are Blackweil's comments on some of the performances of THE SECOND COMING "Mockinbird Sally," "Thomasine," "Rockin' Rockin' Boogle" and "The Saints" leature Earl Palmer on drums, Lee Allen and Bill Hemmons on lenor saxes and David T. Walker and Adolph Jacobs on electric guillars. The solid rock base combines the energy of the 1950s with the polish and variety of the 1970s. The mixture of music on "The Saints" includes New Orleans jazz, with the homs and quitors creating a big brass sound and the woh wah rhythm Ellending in what I call the Isaac Hayes an Bar Kays thythmic "Shaft" attitude. Little Richard at the helm works a triple-voiced vocal through a soft spoken statement which suggests the attitude of Sty Stone. This soft mood is furthered by Richard's sensuous endition of "Nuki Suki", a seductive vocal which features erolically driving and pulsating archetration. Sanctified Salistied Toe Tapping Boogle shows Richard's instrumental flair as he performs sensationally on EMI electric piano and clayichord. "It Ain't What You Do" has a metodic 50s feeling merged with Sneaky Pele Kleinow's slide pedal country guitar and Mike Deasey's multi-guitar work a union of the 50s and the 70s. "The Second Line" and "The Prophet of Peace"

A description for this album is something old, something new, something borrowed, something blue. The emotional brilliance of the King of Rock and Roll, Little Richard gives you THE SECOND COMING.

—R.A. "Burnys" Blockweil

Reprise Records, a Division of Warner Bros. Records Inc., 4000 Warner Blvd., Burbank, Calli. 91505 • 44 East 50th Street, New York, New York 10022 • Made in U.S.A.

introduce a new rubato patter based on a rock-gospel attitude. The Second Line" proviews a new set al girl triends... the 1970s successors to "Long Tall Sally," "Jenny, Jenny," and "Lucille"... about whom Richard will elaborate in luture individual songs. At the same time

Richard offers some words of wisdom, love and peace. These two songs evoked the incredible spontaneous genius of Little Richard in the studio, which enabled him to complete these two renditions in one take each.

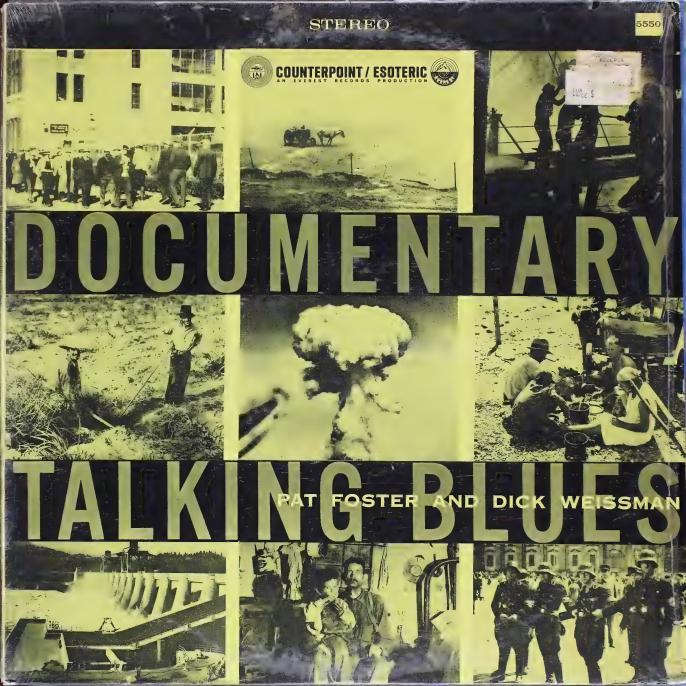
*1972—Warner Bros. Records Inc. *1972—Warner Bros. Records Inc. Printed in U.S.A.

he revives a traditional Mardi Gras dance, the Second Line. In 'The Prophet of Peace.'

Art Direction by Ed Thrasher
Design by John and Barbara Casado
Cover art by Dave Willardson
Fridlography by Ed Caraell

much to the shock of the studio musicians and engineers.

重 MS 2407



COUNTERPOINT / ESOTERIC

DOCUMENTARY TALKING BLUES

The talking blues are an indigenous form of American. folk poetry, chanted to the simple chord accompaniments of a five string banjo or guitar. The essential feature of the original talking blues songs is a sort of dry mountaineer's humor delivered with a poker face. For an example, take two of the lines found in the Original Talking Blues:

"Out in the wild woods, setting on a tree, I sat down on a bumblebee..."

In the traditional style such a series of lines takes the listener completely by surprise. This type of southern mountain humor is best exemplified in the talking blues form, although a few songs contain humorous (and sometimes straightforward) observations spoken between the verses. While the talking blues form is found among southern whites, Negro blues songs sometimes contain spoken interpolations between the verses of a song. Lightning Hopkins, a contemporary blues singer from Houston, Texas, frequently inserts whole spoken paragraphs between the verses of a song, while he plays the melody of the song on the guitar.

But besides reflecting American folk humor, talking blues often present a social history of the times. This style is not confined to folk music of the United States. In Mexico, the "corrido", or newpaper ballad performs the same function, while in the West Indies the calypso song tells about the significant events of the day, It is this documentary form that is displayed in most of the songs presented in this album. The subject matter may include anything of interest to the composer — the story of a mine disaster, the plight of the sharecropper, or, again in a humorous vein, a tongue-in-cheek description of the New York Subway System. The era depicted in these songs starts with the dust bowl exodus of the Okies, and ends with the Centralia mine disaster in 1447.

Woodrow Wilson Guthrie, better known as Woody, uses the talking blues as his own private calypso, telling any story that appeals to him — about the dust bowl, about his travels, his service in the Merchant Marine, what he thought about Adolf Hitler, and the like. He was born in Oklahoma, and has blown around the country like the dust from the Oklahoma hills. Woody has been a prolific composer, and supposedly has written more than a thousand songs. Some Woody recorded himself, others have never been previously recorded. As we examine each one of the songs, they reflect the turbulent and stirring life of the nineteen thirties and

A few words are in order about the musical form of the talking blues. The tonic, sub-dominant and dominant chords are the only ones utilized in the strict form. This means that just about anyone who can strum a banjo or guitar can play talking blues with no trouble at all. In the performance of these talking blues, we have departed from literal traditional style by occasionally adding a fragment of a song related to a talking blues. We have done this to add to the flavor of the times which are lyrically described in the talking blues themselves.

In recording this album, we were surprised at how great a variety of mood and pace it was possible to achieve in the talking blues form. It is difficult to imagine, for example, two songs as far apart in almost every respect as Talking Miner and Talking Subway.

SONGS

Original Talking Blues. This is the original and humorous talking blues. Our version is actually a compilation of at least two versions as some of the verses in this song appear in several other talking blues.

Talking Dust Bowl. Woody Guthrie composed this song in 1937, while singing hill-billy songs on a Los Angeles radio station. It is almost reminiscent of the quality of many blues songs, which are "laughin' just to keep from cryin'".

Talking Migrant. Pat Foster collected this migrant song in California, and both performers edited it. The song tells the whole saga of the migratory farm worker, and at the same time gives a picture of the life-style of a rambler who can't settle down or change his vocation.

Talking Sharecropper. These words were found without any music so we proceeded to fit them into the talking blues form. The lines "just as bad here. Better head south.

Cain't go west on account of the drouth," are as good a description of the plight of the sharecropper as can be found.

Talking Miner. In 1947 one hundred and eleven men were killed in a mine disaster at Centralia, Illinois, Woody Guthrie wrote three songs about the disaster, of which this is perhaps the most moving. Part of the banjo accompaniment to this song is based on an old song which also describes a mining catastrophe.

Talking Bonneville Dam. One of twenty-six songs that Woody Guthrie wrote about the Columbia River, the Grand Coulee Dam, and the construction workers who built the dam. The songs were commissioned by the Bonneville Power Administration

Talking TVA. We have heard this song sung to the tune of 'On Top Of Old Smoky", but it seemed more apt in this idiom. The REA is the Rural Electrification Administration, and the Norris referred to is Senator George Norris of Nebraska, one of the leading champions of public, or government owned power.

Talking Union. Originally composed by the Almanac Singers, this song has become a long-standing favorite through the performances of Pete Seeger.

Talking Sailor. This comes close to being the personal odyssey of Woody Guthrie in World War II. Woody actually did serve in the Merchant Marines and was torpedoed twice.

Talking Union Voter. This song was learned from a record made by the Almanac singers during the mid-forties. It is rather typical of the songs of protest of that era, and we know nothing else about it.

Talking Rent. This is a postwar song, and definitely an urban product. As such it is an attempt to assimilate the talking blues song to a more modern and sophisticated diom, one which is somewhat less successful than those of Mr. Guthrie. Talking Hitler's Head Off. Woody tries to explain how the Nazis can't possibly win the war, because the people of the whole world are united against them. Woody sees the workers, in the defense plant and in the army, as the backbone of the struggle against fascism.

Talking Atom. Composed by West Coast newspaperman Vern Partlow, this song differs musically from other talking blues in the chorus, which is sung here in the relative minor key. This song also had some success in the popular music field. Talking Subway. One of Woody's humorous compositions, this describes his encounters with the New York Subway System. An interesting feature of this song is the deliberate combination of "folksy" humor, with Woody's knowledge of such city-slicker habits as social work and relief.

Notes by Dick Weissman and Pat Foster.

The Performers

PAT FOSTER:

Solo: Voice and Guitar DICK WEISSMAN:

Second Voice, Guitar and Banjo

About The Performers

Pat Foster has spent most of his life in the Pacific Northwest and California, working at almost every conceivable occupation, and serving in Europe and Asia in World War II. His talents include poetry and painting, and his verses have recently been published in Phoenix Magazine. He is well known on the West Coast, and in the New York area through frequent concerts, television and resort appearance, as well as on records.

Dick Weissman, is originally from Philadelphia, but has picked his banjo and guitar through most of the United States, appearing on the concert stage, in night clubs, on radio, television programs, and records. He is an enthusiastic folklorist, with a study on Leadbelly to his credit, and a composer of songs and instrumental music for banjo and guitar. He is now studying for his MA in Sociology at Columbia University. Foster and Weissman met in the spring of 1957, and have been working together professionally ever since.

SIDE A

- 1: ORIGINAL TALKING BLUES 3:12
- 2: TALKING DUST BOWL 2:15
- 3: TALKING MIGRANT 6:00
- 4: TALKING SHARECROPPER 1:59
- 5: TALKING MINER 2:00
- 6: TALKING BONNEVILLE DAM 1:38
- 7: TALKING TVA 1:09

SIDE B

- 1: TALKING UNION 2:58
- 2: TALKING SAILOR 2:14
- 3: TALKING UNION VOTER 1:58
- 4: TALKING RENT 1:15
- 5: TALKING HITLER'S HEAD OFF 6:00
- 6: TALKING ATOM 2:33
- 7: TALKING SUBWAY 1:50

Engineering Data: Recorded on Ampex stereophonic equipment using Telefunken and Altec microphones. Reproduced and mastered on Scully lathes equipped with Western Electric feedback cutter heads, with full frequency range conforming to the RIAA playback curve.

Counterpoint/Esoteric Records 1313 North Vine Street, Hollywood 28, California SEND FOR FREE CATALOG



THE TRADEWINDS

THE TRADEWINDS

There and the first the fi PLAYTHE THING dura la valori. TELEVISION TELY DORA

THE DOCTOR INESOKAH FOOTPRINTS MOMAN CHOCOLAT

PR 140

Recorded at Laprain Audio Studios, 10 footbook

Engineers: Don Geppert and Ben McPeek Jr.

Photography: Cilve Rosteing, Felix Kerr,

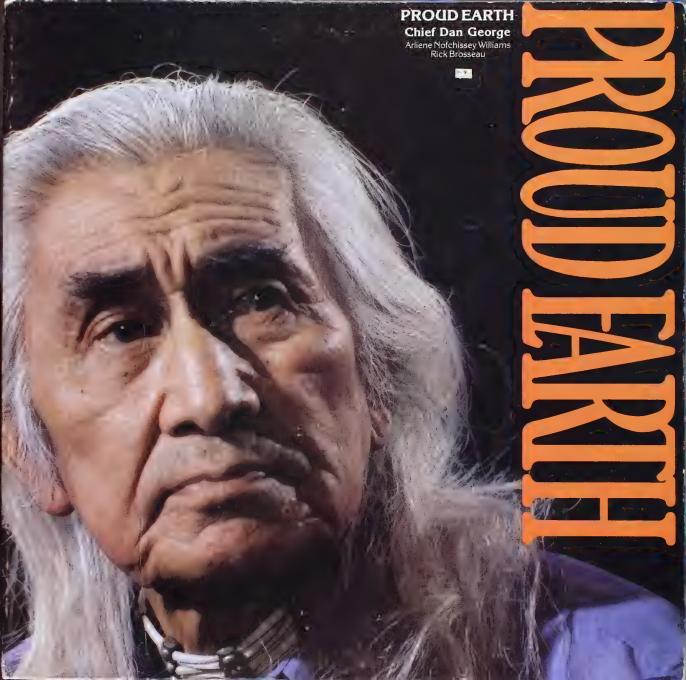
Album Designed by Dave Martins

Art Direction: Querino Rodrigues

DISTRIBUTED IN CANADA BY HOLBORNE DISTRIBUTING COMPANY, LTD./P.O. BOX 9, MOUNT ALBERT, ONTARIO













PROUD EARTH SC-60 LP STEREO

Chief Dan George, Co-Salish Tribe Arliene Nofchissey Williams, Navajo Rick Brosseau, Mohawk/Iriquois

Produced by Stan Bronson An Elppa Rednet Production (Telephone 801 373-4781) Recorded at Fred Carter, Jr. Recording Studios. Nashville Tennessee

Side 1

Chief's Lament
[Artiner bioChiessey Williams]
Rhymes and Reasons
[John Derwer]
Kindred Spirit
[Allen and Leonie Hunt]
Here Is Heaven. Here Is Home
[Allen and Leonie Hunt]
Moentimmi
[Arden bioChiessey Williams]

Side 2

Proud Earth (The Song of the People)
Notene Nothissey Williams)
Canyons
Spring (from "Season Suite")
Löhn Derwer, Mike Tayler, Dick Knass)
The Eagle and The Hawk
Löhn Derwer and Mike Taylor!
Mountain Air
[Allen and Leone Hunt]

🕕 1975 Salt City Records, Incorporated, Provo, Utah Printed in USA

Song Lyrics printed inside

For Booking and Fan Club Information, Write Enterprise One, Inc P.O. Box 162 Provo Utah 84601 SIDE ONE

CHIC SOUP FOR ONE

CARLY SIMON WHY*

TEDDY PENDERGRASS

FONZI THORNTON I WORK FOR A LIVIN



CHIC I WANT YOUR LOVE

SISTER SLEDGE LET'S GO ON VACATION

CHIC TAVERN ON THE GREEN

> DEBORAH HARRY JUMP, JUMP





ongs with the exception of turning my then larranged and conducted by Bernard Edwards and Nie Roagers and published by Chicklistic in BM . At rights administered by Natine's are not except by the fight and with the proposal area and Chickles the published by Rade Bue Music not less it will be a find in A MCAH.

MUSICIANS:

Bernard Edwards Bass Nile Rodgers: Guitar Tony Thompson. Drums
Ray Jones, Rob Sabino: Keyboards Sammy Figueroa: Percussion
Horis Meco Monardo. Robert Millikan, Edward Daniels

Vocals: Alfa Anderson, Luci Marlin, Bernard Edwards, Forus' thomton, Michelle Cobbs, Jocelyn Brown, Diva Gray, Robin Clark
Chic Strings

(Loulard bells Jose Rossi

Recorded and mixed at Power Station, NYC
Engineers: Bill Scheiniman, Scott Litt, Bob Clearmountain
Assistant engineers: Jason Corsaro, Josh Abbey, Dove "The Rave" Creenberg, Barry Bongiovi, Jeff Hendrickson
Mostered at Atlantic Studios, NYC
PRODUCED BY NILE RODGERS AND BERNARDE FOR THE **CHIC** ORGANIZATION LTD

Micros A-Chabbo Shiro a Transfer of Atlants Perciaing Coppitation Salat Stedge appeals nowherk of finiting Review A. Micros Administration of Salat Stedge and Salat Shiro Administration of Salat Administration of Salat Shiro Administration of Sal

SOUP FOR ONE

"SOUP FOR ONE" A Marvin Worth Production

Starring SAUL RUBINEK MARCIA STRASSMAN GERRIT GRAHAM

Music by NILE RODGERS and BERNARD EDWARDS Additional Music by JOHNNY MANDEL

Produced by MARVIN WORTH Written and Directed by JONATHAN KAUFER



A WARNER COMMUNICATIONS COMPANY











DISIC BY MATT LIELMAN

SINEMATIC MUSIC BY JASON HAYES

ADDITIONAL CINEMATIC MUSIC BY DEREK DUKE:

RUSICIANS

MUSTAFA WAIZ - DIEMBE & DUMBER

SCOTT PETERSEN - DRUM!

ROGER WEISMEYER - OBOE

SERNIE WILKENS - PEDAL STEEL GUITA

SAMPLES - SPECTRASONICS &

ADDITIONAL SAMPLES: PETER SIEDLACZE

ORCHESTRAL RECORDINGS

SLOVAK RADIO SYMPHONY ORCHESTRA

CONDUCTED BY KIRK TREVOR

TECOSDING ENGINEES, BILLEST

MILETO BIRECTOR, EMIL NIVEANCES

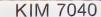




STAY A WHILE AND LISTEN

THE FATE OF THE PRIME EVILS, DIABLE, MEPHISTO, AND BAAL WILL AWAREN

TIPTEN AND VALLED AND PART PARTY PARTY AND VALLED





ALK LIKE THE ANIMALS



WALK LIKE THE ANIMALS

A. Inchworm

by Georgiana Liccione Stewart

Functions:

Develops Arm Strength

Stretches Lower Back Muscles Stretches Hamstring Muscles Equalizes Normal Walk

How To Teach:

Start students on all fours, knees on ground, hands on floor; gradually straighten legs, heels as close to floor as possible. Walk forward with the hands, widening the angle between the arms and legs; then walk as close as possible to the hands with the feet, keeping the legs as

straight as possible.

Preliminary Skills For: Handstands, Limbers, Walkovers





B. Puppy Dog

Functions:

Basic Patterning and Coordination of Limbs on all fours

Warm Up for Legs

How To Teach:

This is the simplest of the walks. Have students place their hands on the

floor, knees bent, but not touching ground. Lightly run forward.

Preliminary Skills For: Tumbling Rolls



G. Donkey, Donkey Cart

Functions:

Develop Leg Coordination in Kick and Extension Formation

Develop Arm Strength

Control Head Placement For Balance in upside down position

How To Teach:

Have students place hands on floor facing straight forward. Keeping arms as straight and as strong as possible, and keeping the head up, kick the legs in a quick 1, 2 count. When the strength and balance are well developed, work with a mat for the advanced level of this exercise. Have students place hands as before only this time kicking both legs at the same time into a wide angle, then bringing them together high in the air and back to the starting position. For the Donkey Cart, have students begin as they did with the seal, on their stomachs, lifting the torso up on their arms. A partner then lifts the legs, and the student on his stomach, walks on his or her hands while the partner walks behind holding his or her feet. (This is also known as The Wheelbarrow.)

Preliminary Skills For: Handstands, Limbers, Cartwheels, Walkovers



H. Camel, Camel Ride

Functions:

Develops Leg Strength

Stretches Back

Develops Lifting Strength

How To Teach:

This is an advanced activity and should be learned with a mat. It also needs a bigger or heavier child and a smaller one. The smaller child jumps up on the bigger child locking his feet around the waist of the larger child. The larger child holds the back of the smaller child as the smaller child bends back, arms over head and reaches through the legs of the larger child. The smaller child then grasps the ankles of the larger child and the larger child leans forward placing his hand on the floor. The larger child then slowly walks forward. If an exextremely light child is available and the larger child is very strong you you can then add the "Rider" on top. The upside down middle child's feet will act as the hump.

Preliminary Skills For: Back Bends, Partner Tumbling





Musiques de Films

d'HORREUR et de catastrophes

Face 1

- 1. NIGHT OF HORROR (Roger Webb)
- 2. L'EXORCISTE "Tubular Bells" (The Exorcist)
- (Mike Oldfield)
- 3. KING KONG
- (Max Steiner)
- 4. LE BAISER DU VAMPIRE (Kiss of the vampire)
 (James Bernard)
- L'AVENTURE DU POSEIDON (The Posedion Adventure) (Kasha/Hirschchorn)
- 6. DRACULA ET LES FEMMES (Dracula has risen from the grave) (James Bernard)

Face 2

- LA TOUR INFERNALE (The Towering Inferno)
 (Kasha/Hirschchorn)
- 2. AIRPORT 1975
- (John Cacavas)
 3. THEATRE DE SANG (Theatre of blood)
- (Michael J. Lewis)
 4. LES DENTS DE LA MER (Jaws)
- (John Williams)
- 5. FRANKENSTEIN JUNIOR (Young Frankenstein)
 (John Morris)
- 6. TREMBLEMENT DE TERRE (Earthquake)
 (John Williams)

Geoff Love et son orchestre



05592 : THE SHADOWS Mustang, Shane, Giant, Shotgun



13214 : SUPERSTARS
Da doo ron ron, Lonely Joe,
I'll never fall in love again...



13219 : BURT BLANCA Rock around the clock, Something else, My blue guitar...



95397 : JIMI HENDRIX Strange things, Land of thousand dances, Ballad of Jim



13164 : TINO ROSSI Près de la cascade, Carioca, Colombella



13202 : GUITARE CLASSIQUE Jeux interdits, Asturias Recuerdos de la Alhambra



AMSTERDAM - BRUSSELS - JOHANNESBURG - KOLN LONDON - PARIS - STOCKHOLM - SYDNEY



ZETA RETICUL a science fiction love story by elliott, walter and bennett



RETICUL a science fiction love story elliott, walter and bennett

SIDE ONE

REGINNING

(A young man muses of other worlds and alien races.)

When I was young I used to dream of other words up there I was a second of the words up there I was a life to the words up the words and the sky the words and roofs of my small home town of the words and roofs of my small foot down the words up the words and words up to the words words and words words words words words words words words and words wo

The street where a thin line
And in those moments of fantasy I recall
How I realized my place in the scheme
of things was small

Just once before I die I want to leave this earth and fly I want to reach out into the sky I want to take my leave and fly

I want to fly I want to fly Beyond this earthly sky I want to fly

I'd like to meet an alien race From somewhere out in space I want to meet them face to face mewhere in outer space

(His fantasies are interrupted by the appearance of a strange apparition He is abducted.)

Look, my God what's that I see just there Look, my God what's that I see just there swiring and turning in the warm night ar Thomber the paralyse me they me they pulled toward the ship whiring round and round im down they powerful beam opening by a powerful beam opening they a dream, a dream a dream, a dream a dream.

Unable to move with my eyes I scan

the room
My thoughts are on death, but can
this be my tomb
Though I hear no voice they speak to me And say we're on our way to Zeta Reticuli

For the journey of many light years, he is put into a state of suspended animation.)

Colder now, they're making me colder now, they're mot sure but it think that's how They keep me from growing older in They keep me from growing older in the sure that they will not grow old and die with just the cold my flesh to keep Listip into eternal sleep. If not eternal sleep Listip into eternal sleep and and and the sure that they will I again behold your fact. Will I again behold you fact. I will I again they will be a sure for the sure Colder now, they're making me

(He dreams as the cold takes him into unconsciousness.)

I saw the ghost ship sail away It was swallowed by the sun I saw all that I know and love Turn their backs on every one

I saw the earth turn brown and die I saw but I couldn't cry Everything I knew so well Disappeared before my eyes

And the wind blew long and burned me
And the trees burst into flame
As I stumbled through the wasteland
I was calling out your name
Calling out your name

All the riverbeds were highways And the canyons were like graves For the life that I once had there Like my wishes none could save

AWAKENING

(The journey complete, he is awakened and sees Reticuli for the first time.)

I've been asleep, oh what can it mean Am I awake or is this a dream I feel the blood flow through my veins I'm warmer now, but a chill remains

How did I get here, I don't recall I once was short now I'm way too tall What's with these people they look

so strange They're not like me or did I change They're not like me or did I change Why do they stare I'm not on earth, but I don't know where And in the sky it's not the Sun Why am I the only one

I see miles and miles of crystal trees I see scores of people on their knees I see seven ships on a vapour sea I see them all, but I can't see me

I hear the sound of crystal leaves They rob my mind like sonic thieves I hear a ghastly chorus swell Could this be heaven, or is this hell

I'm not at home here, I don't belong Don't know what's the matter, but something's wrong I just can't remember, hard as I try I think I m lonely, but I don't know why

I've lost somebody, I don't know who Don't know the name, it must be you They say I'll stay here, they don't say why They say I'll never, ever die

I'm all alone here, I can't explain These people around me, they're not the same They say I'll stay here, they don't say why They say I'll never, no I'll never, ever die Oh no

SIDE TWO

THE REVELATION

(The elders of the planet reveal their history and explain his abduction.)

and explain in soutcetonin.

It was many million years ago
That from some world a stranger
came to sew
The seeds of life upon your earth
And soon markind was given birth
He came here too you see
He made Retool you see
Obscendants of the same that's you

You and me

We know the problems you've been through We understand, we did it all before And much like you we never conquered war

We sought to rule it all
We thought it was our call
We never dreamed that we could
ever fall

We thought to be the chosen race A mere reflection of God's face We thought the heaven's heard our song And all the stars were ours, but we

And all the stars were ours, but we were wrong
We dreamed it all in vain
We tried to hide the pain
But in the end it drove us all insane
All insane

And then we had our final war it was the war to end all war A test of right against all wrong But it didn't take very long

To learn it didn't matter anyway And it didn't matter what we say We were but children out to play We played our games from day to day We were but children out to play We played out games from day to day

And now the children are no more It was the war to end all war And those of us who did survive We're here but only half alive

That's why we brought you here you see To save Reticuli Oh father of posterity

(He meets his intended.)

My name 15 Kerra, Kerra, Kerra You will stay here, stay here, stay here You will love me, love me, love me

Are you what you seem Or from some dream A vision taken from my mind As if you always knew What would make me love you To weave it in the design

I can make you see What you want to see Only trust in me And if you find me strange I can rearrange Be anything you want me to be

If I could only believe in you But what else is there to do Yes if you will believe in me I will all of your life set free

You don't have to change, nor rearrange If you find me strange, I can rearrange

You're lovely just as you are

IF NOT FOR ONE ANOTHER

(He wrestles with his loneliness.)

If not for one another
I'd be a single ship upon the sea
of time
Lost in the vast spaces, alone in so many places
If not for one another, there'd be no
one to love

It's like the sound of thunder Across the sky when there's no one

to hear
A pen that just erases, a mirror that
sees no faces
If not for one another, there'd be no
one to love

If not for one another, there'd be no

one to care

If not for one another, there'd be
nothing to share

If not for one another, we'd be
lonely
all the time

If not for one another, we'd be lonely
be mine

I'd be a child of wonder Without a home to keep me from the cold Born without a mother, no part of any other If not for one another, there'd be no one to love

WILL YOU LOVE ME

(Vestiges of love still haunt his mind and he seeks assurance before agreeing to the inevitable.)

If I give to you, what you want me to This love of mine, for now and all of time Will you always stay, in love with me

If I feel alone, if I miss my home Will you understand, will you warm my hand And for a thousand years, will you dry my tears Will you love me

Will you love me then, As you love

me now But I'll not pretend, I don't know how Will you take me in, into your arms and then Will you love me, love me

If I dream of trees, blue skies and seas Of moonlit nights, much forgotten sights Will you take me in, into your arms and then Will you love me

And when at dawn, a sleepless night is gone
Will you want to stay, through the light of day
And keep me from the fear, of being lonely here

(Many years have passed but his restless, spirit has not changed)

Though that was long ago, Reticuli Indugh that was long ago, Reticuli
did grow

And though I've peace of mind,
sometimes at right I find
I look up at the sky, and still I want to fly
I want to fly

But I'll never die, I'll never die I want to fiv

All Lyrics © 1977 Jelco Music Inc Except "If Not For One Another ©1972 Jelco Music Inc

Att lyrics and music by Jerrel Elliott except "Ghost Ship" Lyrics by Jean Kettler All songs Published by Jelco Music Inc. ASCAP

CREDITS
Produced for American Record Corporation by
Elliott, Walter and Bennett
Jerrel Elnott vocab, Buthar, synthesizers
Gerald Bennett Dano, harpsishord, synthesizers
Steve Keller Forum,
Roy Pinner drums, percussion
Steven Butler - Saxophone
Mersha Elliott voice of Kerra
Mersha Elliott voice of Saxophone
Forti Cervett Ball
Photo for Altoum Front Cervett Ball
Front The collection of Stan and Carol Goldu
Forum Her Collection of Stan and Carol Goldu
Forum Herock, Carol Goldu
Forum Coordinator Jean Kettler



293

L-ilin Wemen's collège for chama 1 19.11 1/11

京浜女子大学横浜高等学校 吹奏楽部(1)







LAFF'S DEFINITION OF A VENTRILOQUIST IS A GUY WHO GIVES ORAL PLEASURE WITHOUT MOVING HIS LIPS.





funky honkey,



nigger



LAFF A-182

ADULTS ONLY

4218 WEST JEFFERSON BOULEVARD / LOS ANGELES, CALIFORNIA 90016

Around three years ago, Richard Sanfield gave birth to a brand new twenty pound baby bombshell whom he named "Willie." Willie is Richard's very own, custom made, ebony Howdy Doody; fully equipped with his little mod wardrobe, afro hairstyle and a half moon, lightning white grin. Richard provides the voice and the knee for Willie to sit upon. All together we have one of the world's most unique ventriloquist acts. No, no! Not the kind the kiddies watch on Saturday morning T.V.! We said "UNIQUE!" You see, Willie can't control his language sometimes and . . . well . . . to be perfectly frank, he's a dirty little son of a "birch." Hence we have our cover title, "FUNKY HONKY — NASTY NIGGER." Here we find little Willie with his ax-sharp tongue threatening to chop the three foot, honky, Pinochio on Richard's other knee into a pile of whitepine toothpicks!

But wait! Who is that on Richard's middle knee? Whoops . . . hey, where did SHE come from?! She's no puppet!! THAT'S NO KNEE!!! (It looks like Richard's staying out of this dispute. He seems to have more important things on his . . . mind right now.)

It would be a wise idea to grip this album tightly with both hands because it just may start hopping! As usual, LAFF has seen to it that you will be delightfully tortured with non-stop LAFFter. So sit close to your turntable; you may need to stop the record for a brief rest now and then. Let us sum up the LAFF philosophy with this little rhyme:

Smiling is right when you're being polite, But hold on to your hat, Cause a scream's where it's at!

P.S. By the way, for a frolic through fantasyland, don't miss Richard & Willie's first album on LAFF: "SNOW WHITE AND THE BLACK NIGHT."

Signed with hugs, kisses and other sorts of bodily contact,

S.M.

PRODUCED BY: DAVIC DROZEN
EXECUTIVE PRODUCER: JOUIS DROZEN
ALBUM DESIGN: SUZ MITCHELL
COVER PHOTOGRAPHER: ROBERT J. WOTHERSPOOF

Doin'it.



This series of public service spots tells it like it is—in "get down" language produced for the Navy by Vanguard Associates.

Featured in this second series of spots is Port Authority, a contemporary rock group unit of the world-famous U.S. Navy Band. They are a group of very talented Brothers, Sisters, and ve-e-ery close Cousins who are doing their own thing. And the thing they do best is make good sounds. Listen to them. What these 10's, 20's, 30's and 60's are saying is that you CAN be Black and Navy too.

The Navy's not just sayin' it, they're DOIN' IT!

1.	College Degree		:56
2.	Go Places	#1	:11
3.	Go Places	#2	:10
4.	Street-Fleet		:33
5.	Go Places	#3	:11
6.	Go Places	#4	:11
7.	Go Places	#5	:10
8.	Equal Pay	#1	:58
9.	Equal Pay	#2	:30
0.	School's Out		:56
1.	Opportunity		:32
2.	Go Places	#6	:11
3.	Responsibility		:30
4.	Ball Game		:30
5.	Parents		:30

Port Authority Personnel

Monte J. Wisebrock James L. Allen
Norman Clark David Carradine
Roy S, Grundstrom Rose M. Lewis
Mac Wright Don C. Letbetter

Voices

Tom Tipton Susan Knighton Oliver Thomas

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Randy Hébert / One Man Music





one man music

words and music by Randy Hebert

Side One

Losing Control
Where Are They Now
How Special You Are
When We Look Back

Side Two

Whose Turn Is It Take It From The Sun Got What It Takes Promise Me Music Is The Way I Live

> photography by Mark Germany

All the music on this record was written, arranged, performed and recorded by Randy Hebert

RHM INC.

All Rights Reserved





the Ballad of Lucy Lum



And other Delights!

don mitchell joe wayman

SHATALA

the Ballad of Lucy Lum

We are happy to share this new "batch" of songs with you. We hope you enjoy listening to them as much as we enjoyed recording them.

Special thanks to Lorraine Plum for her poem "The Ballad of Lucy Lum" and to Rowena Califf for her poem "Captain of My Bed."

Sincerely.

Joe & Don

BATCH I

Don't Burn Down the Birthday Cake		3:2
Words & Music: Joe Wayman		
Captain of My Bed		3:0
Words: Rowena Califf		
Music: Don Mitchell		
I Lost a Tooth Today		2:1
Words & Music: Joe Wayman		
Belly Button Blues		2:0
Words & Music: Joe Wayman		
The Ballad of Lucy Lum		2:3
Words: Lorraine Plum		
Music: Mitchell/Wayman		
The Winter of My Storm	4	3:4
Words & Music: Don Mitchell		

Words & Masic. Boil Micorcii	
BATCH II	
God Don't Make Junk Words & Music: Don Mitchell	1:23
Nothing is Something to Do Words & Music: Joe Wayman	3:34
Chimney Bird Words & Music: Joe Wayman	2:36
CAT Words & Music: Joe Wayman	3:07
Boogie Down Breakfast Words & Music: Mitchell/Waym	3:03
A Friend Is Words & Music: Don Mitchell	2:00

Recorded at KBK Earth City Sound Studios, Inc. St. Louis, Missouri

Recording and Mixdown Engineer: Jim Lake
Arranged By: Carl Goodin

Keyboard: Tom Brooks / Russ Kirkland Percussion: Rick Schupp Guitar & Bass: Carl Goodin

SOUNDS TO BE FOUND ON RECORD

Ratchet

Bike Horn Cow Bell

Timbale Bell

Wood Block

Temple Blocks

Siren Whistle

Triangle

Finger Cymbals

Cabasa

Slide Whistle

Guiro

Claves

Shaker

ITAKEI

Bell Tree

Chime Tree

Police Whistle

Cuica

Congas

Mouth Pops

Pots & Pans

Drum Set

Jiuiii Jet

Kitchen Sink



A Good Apple Inc. Album

Album
Other albums available from Good Apple are:

"Anything Can Happen."
"Imagination and ME"

"Dandy-Lions Never Roar!!"

Catalog of all

Good Apple products can be ordered from GOOD APPLE

Box 299

Carthage, IL., 62321

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Revalución Electrónica en Música Venezolana con Chelique Sarahia

En un vibrante recorrido por los caminos musicales de Venezuela, tomamos las melodías que a nuestro juicio tipifican cada una de sus regiones. Las pusimos en lenguaje de cuatro y bandola; las vestimos de armonías modernas y les dimos voces de textura electrónica. Sin perder la esencia de la esencia.

En la presente búsqueda hemos utilizado, además del cuatro y la bandola, otros instrumentos de sonido universal; bases armónicas contemporáneas y tratamiento electrónico para los instrumentos cantantes.

En la realización de este nuevo sonido para la música venezolana, fue necesaria una labor de conjunto, en la cual participaron grandes valores jóvenes venezolanos, como lo son el excelente cuatrista Angel Melo y los talentosos músicos y arreglistas Carlos Moreán, Julián Romero, Alberto Naranjo, Frank Hernández, Jorge Romero, Oswaldo de La Rosa, Joseph Kast, Moscatt, Jerry, Tito Iglesias, Luciano Hardy y Enrique Lira.

En cuanto al aspecto técnico, Mario Alfonso y Ricardo Landaeta fueron los encargados de crear nuevos sistemas de grabación y efectos, para dar textura electrónica a esta nueva forma de música venezolana, desarrollada en cuatro fases:

- 1) Ritmo v armonía base.
- 2) Inversión de sonido en movimiento al infinito, para los instrumentos
- 3) Sintetizar electrónicamente los instrumentos ajenos a la frecuencia promedio.
- 4) Idear un equipo especial bajo los principios del Moog, y que ellos han bautizado con el nombre M.R.A.A.

Thelique Paraling

Lado A

- 1 El Pajarillo
- 2 Maracaibo en la Noche
- 3 Polo Margariteño
- 4 Cantos de mi Tierra
- 5 El Cumaco de San Juan
- 6 El Diablo Suelto

Lado B

- 1 Polo Coriano
- 2 Mare-Mare Por comer Zopoara El Pájaro Guarandol
- 3 Sombra en los Médanos
- 4 Barlovento
- 5 Río Manzanares
- 6 La Bella del Tamunangue

CHELIQUE SARABIA, ese incansable andariego por los caminos de la música venezolana, nos sorprende una vez más, con este formidable LP que encierra tanta belleza y el valor incalculable de la búsqueda de nuevos sonidos. Desde siempre, los arregladores musicales, directores de orquesta y compositores, han luchado tenazmente para lograr nuevos sonidos en las diferentes combinaciones de los instrumentos creados por el hombre, pero hoy en día es cuando más fascinante se

torna esta búsqueda, dadas las formidables posibilidades que nos ofrece el mundo de la electrónica. Y CHELIQUE, ni lerdo ni perezoso. se metió de cabeza en este nuevo mundo de la grabación y los resultados están en este disco, que estamos más que seguros, ha de encantar a todos por igual. En nuestra opinión, este LP es realmente una revolución electrónica en la música venezolana v orgullosos estamos publicándolo.

PROMUS

STEREO SR 61137 MERCURY BIG JIH SOLLIN ALC MED SOLL

SULLIV

SHE'S LEAVING HOME (J. Lennon-P. McCartney), Maclen Music Inc., (BMI) . . .

SUNSHINE SUPERMAN

(D. Leitch), Peer International Corp., (BMI) . . . 3:29 A WHITER SHADE OF PALE

(K. Reid-G. Brooker), Essex Music Inc., (ASCAP) . . . 2:49

(J. Sullivan), MRC Music Inc., (BMI) . . . 3 · 48

THE KOAN

(J. Sullivan), MRC Music Inc., (BMI) . . . 8:08

TALLYMAN (G. Gouldman), Man-Ken Music Ltd., (BMI) . . . 2

THE SITAR AND THE ROSE (Baselli-Canfora-Jourdan), MRC Music Inc., (BMI)

TRANSLOVE AIRWAYS (Fat Angel)

WITHIN YOU WITHOUT YOU (G. Harrison), Maclen Music Inc., (BMI) . . . 3:50

FLOWER POWER (J. Sullivan), MRC Music Inc., (BMI) . . . 3:30

Arranged by Jim Sullivan

Produced by Lou Reizner

The August 18, 1967 issue of Life magazine dedicated a major story to the sitar and its foremost Indian exponent, Ravi Shankar, entitled "His Sitar Sound Rocks the U.S.". Going back to discover how this somewhat obscure instrument and its exotic raga repertoire ever became the newest rage of the hip Rock world, one need only go back to India, 1965 B.C. (Beatle cometh), when one George Harrison, a mop-haired young English lad, ventured to the mysterious land of Vatsyayana's Kama Sutra in search of, not the secrets of love, but the secret of a new sound for his group,

and more specifically, some sitar lessons

Anyway, six weeks later (George learns very quickly) back to England and the next Beatle recording session, and ergo Western culture, came "the sitar sound." Since the Beatles, such groups as The Byrds, The Rolling Stones, Jefferson Airplane have "discovered" the sitar and India's traditional music form—the raga. But, George notwithstanding, the sitar is an instrument one simply doesn't learn to play in six weeks, or even six years ("One lifetime is not enough to learn to play the sitar" says Ravi Shankar). Not when you consider the 700-year tradition behind this instrument, and the inscrutability of its 19 (count them: 19) strings (six are played to create the melody and rhythm and the other 13 simply pick up vibrations), and its endless row of tuning knobs which must be re-adjusted in an infinite combination of ways according to which of Indian music's 72 scales is selected for a particular raga.

In short, anyone can play at it, but it takes a dedicated, accomplished and simply darn good musician to play the sitar properly. Jim Sullivan, having studied with the finest string teachers (including Ravi Shankar), is one of the few who qualify. To begin with, Jim is perhaps England's finest guitarist, Andres Segovia, Julian Brean, and John Williams are the caliber of guitarist from whom he derives his classical guitar inspiration, while the leading recording studios and orchestras in England rely on Jim Sullivan for much the same thing in the popular

music field.

Jim became interested and decided to study East Indian music after hearing Viliyat and Imrat Kahn wailing their wares one day at England's EMI recording studios. Soon after, he began studying sitar with Nazir Jarazabhov. And finally with the master, Ravi Shankar, himself.

In the process—as any serious student of East Indian music must—Jim became a disciple of Indian philosophy and its contemplative way of life. A vegetarian, he is a firm practitioner of Shankar's meditative, mood provoking approach to music making. (Oriential rugs are brought in and joss stick incense burned during Shankar's own recording sessions). Jim doesn't go quite so far, but he does insist on authenticity in performing the raga-inspired arrangements you will enjoy on this album. A great group of popular tunes all rendered in the fresh, exotic new Sitar Sound and raga beat-by perhaps the most accomplished Indian Music playing Englishman on the scene today—Big Jim Sullivan.

May we humbly suggest you dig his scene, Sahib? -Notes by Bill Petan

Mercury Records are also available on reel-to-reel tapes, ; and 8 track tape cartridges and Musicassette tupe cartridges.





Pleasure Gardens of Dance

Music for Belly Dancing

Side 1

- L. Entrance to Exotica Fast Baladi 5:14
- Dance of Mystery
 Chifti Telli 3:20
- ... Path of Opals — Baladi — 4:08
- 4. Court Dance of the She Jinn
 Shabia 6/8 1:22
- 5. Ambera: Garden of Delights
 Ayoob 4:53





Side 2

- 1. The Jasmine Dancer

 Baladi 1:47
- 2. Shimmering Veils
 Arabian Bolero 3:30
- 3. Secrets Written In Incense - Chifti Telli - 2:35
- 4. Emerald Fire
 - Drum Solo 3:48
- 5. Fountains' Enchantment
 Ayoob & Drum Solo 2:08
- 6. The Celestial Garden

 East Indian Rhythm 2:08
- 7. Fragrance of Evening
 Slow Baladi 3:47



Ramal LaMarr: Synthesizers, Percussion, Arabian Drums Chandrani: Zills



Many thanks to Their Lordships: Sri Vishnu, Sri Lakshmi, & Sri Sesha Ananta

and to the dancers: Ma'Shuqa Mira Murjan, Shiamara, Alexa, & Chandrani

Photography by Michael Hawthorne

All Instruments played by Ramal LaMarr except zills

All selections composed, arranged and produced by Ramal LaMarr, BML. Published by Daughter of the Jinn Music a division of Lotus Records, Inc.

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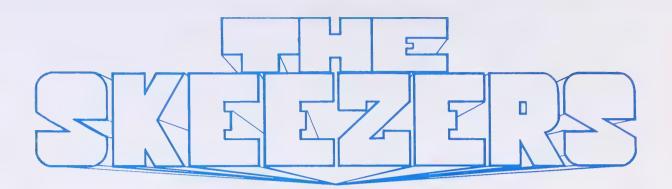


PLEASURE GARDENS OF DANCE a delightful dancing experience for the professional performer. Upbeat, Exciting, with a touch of Mystery . . . captivating to Your audience!

> Ma*Shuqa Mira Murjan



P.O. Box 92475 Milwaukee, WI 53292



THE SKEEZERS

H H H SIDE A

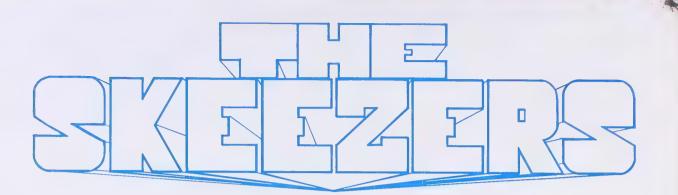


HP-6547

LOW RIDING BASS (3:30) LOW RIDING BASS (4:00)

(INSTRUMENT AL)
Written by David Baer
Arranged by Mikey C
Rythm Tracks Scratnes by Grandmaster TMS
Produced by Usions Productions
Executive Producter Hugo Sanchez
Programma by Tolgal and P
A E P Raiph Sanchez







HHH RECORDS







SIDE 1

Love is Forever The Girl I Met Today Holding Back

Yo Mama

SIDE 2

Plain Jane

Didn't Want A Lot, Did Ya?

Taking the Plunge

Soul is Free

TINLEW ALLSTARS

LINEUP

Thomas Duckett-vocals

W. Michael Lewis-keyboards-sitar-synthesizer

Laurin Rinder-drums

David Williams-bass Jeff Sigman-guitar

Marc Singer—percussion-effects Doug Richardson—tenor sax

Harry Kim-trumpet

David Stout-trombone

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PRODUCED BY

Laurin Rinder and W. Michael Lewis

A RinLew Production for AVI records

Arranged by-the RinLew All Stars Vocal adaptations and string arrangements

by W. Michael Lewis

Recording and mixing engineer—Galen Senogles

Executive producers—Ray Harris & Ed Cobb

Album Design-The Committee

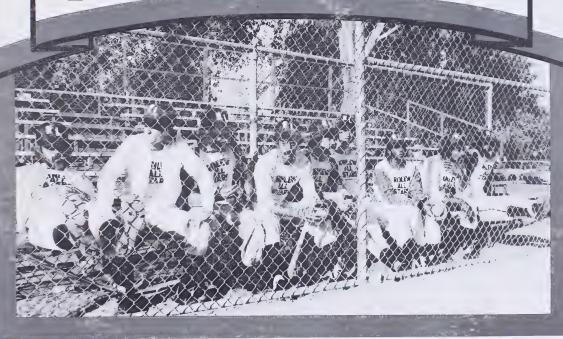
Concept & Photography-Laurin Rinder

Album produced, mixed and mastered at Producers Workshop, Hollywood, California

Mastering Engineer - David Baer

Special thanks to Marilyn Jackson and Bill Henderson.







RITMICA

BELLICA

RITMICA BELLICA

Musiche di R. DE FILIPPI

Lato A

1) - PREPARAZIONE BELLICA	2'22"
2) - TRUPPE A RASSEGNA	3'02"
3) - SFILATA	3'46"
4) - I CONQUISTATORI	3'25"
5) - DISFATTA E RITIRATA	3'15"
6) - ATTACCO AL NEMICO	2'46"
7) - ASCESA	0'57"

Lato B

1) - DICHIARAZIONE DI GUERRA	2'43"
2) - IMBOSCATA	3'21"
3) - RESA UFFICIALI	2'27"
4) - TRIBUNALE MILITARE	2'44"
5) - CAMPO DOPO LA BATTAGLIA	4'41"
6) - IN TRINCEA	4'03"









ECR 101 STEREO-MONO

VISIONS FOR SYNTHESIZERS

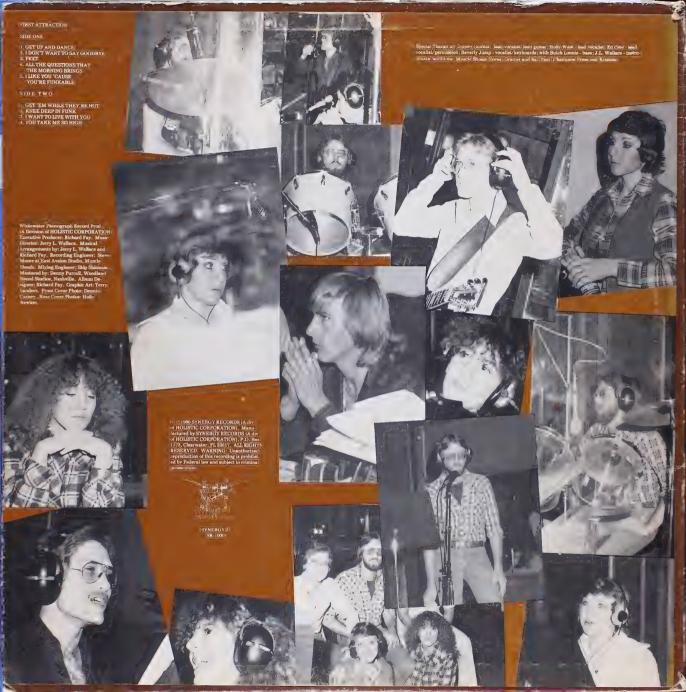
EC	R 101/A					
1)	PAST YEARS	3'54''	Nostalgico, romantico Nostalgic, romantic Nostalgique, romantique			
2)	LOST LOVE	3'24''	Triste, ossessivo Sad, haunting Mélancolique, obsessif			
3)	PRESAGE	3'38''	Lento, misterioso Slow, mysterious Lento, mystérieux			
4)	GALACTIC SUNDAY	3'26''	Allegro, festoso Gay, joyful Gai, joyeux			
5)	BEATING	3'08''	India, Africa India, Africa Inde, Afrique			
ECR 101/B						
1)	GREEN VALLEY	4'57''	Panoramico, descrittivo Panoramic, descriptive Panoramique, descriptif			
2)	THE GHOST OF THE CASTLE	3'24''	Incubo. irrealtà Nightmare, unreality Cauchemere, irréalité			
3)	ROBOT MARCH	3'22"	Ossessivo, drammatico Haunting, dramatic Obsessif, dramatique			
4)	ORIENTAL	3'12''	Ripetitivo Repeated Ripétitif			
5)	DYNAMIC ACTIVITY	3'05''	Ritmico, frenetico Rhythmic, frenzied Rythmique, frénétique			

All titles by Vittorio Paltrinieri

This recording has been produced especially for film, TV, radio and audio-visual use and is the copying to Edizion Caramba Sri. Application for a licen registry of the copying to Edizion Caramba Sri. Or its authorised agents This a stereo-compatible recording and no loss in guality will result when played in mono using a modern circleup. Not for sale to the outlice.

EDIZIONI CARAMBA PRODUCTIONS Cet enregistrement à ête realise specialement pour les films. TV, radio el autres procedes audio visuels Les drois d'odition àppartement à Éducion Caram ba Sir Une autorische procedes audionische autorische au

Partie Comment A STATE OF THE STA





Caid Back · Caballa Blanco
· Baja et Sol JUNSHINE REGGAE WHITE HORSE WADO UNG

Sunshine Reggae 6:35

BAIO EL SOL

LADO DOS

White Horse 2 5:50

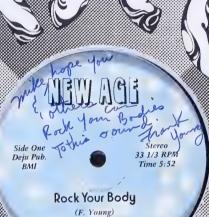
CABALLO: BLANCO

Produced by Laid Back/The Seven Dwarfs

"White Horse" Edited by Bobby Shail and John Potoker



A NEW AGE SPECIAL EDITION



Executive Force

JUPERING E

Side One

1. WINGS OF THE DELIRIOUS DEMON (14:47)

Title derived from a poem by Ilya Ehrenburg. No other extra musical references. An entire range of studio techniques applied to transform clarinet sounds used as source material. Composed August thru December 1969.

2. ANACOLUTHA: ENCOUNTER and EPISODE II (8:57)

Amacolutha, plural of anacoluthon, meaning a sudden change in grammatical construction. I made this to refer not only to the musical structure, but also to the programmatic intent which is biographical, if not autobiographical. Sound sources: all electronic sounds, various percussion instruments, viola, rubber band, voice, basset horn, etc. Winter 1965.

Side Two

1. INTERLUDE II (5:00)

Part of a large scale work, Sing Me a Song of Songmy. MIA-KHE, the Vietnamese poet, first recites a poem of his own in his native language (Sleep well, my child, Out there bombs and bullets are tearing the sky ... / When you wake up ... / and when you are puzzled by ... the freshly covered graves, / I'll blame them on the storm last night ...) and at the end one by Fazıl Hüsnü Dağlarca, in a translation from the Turkish by T.S.Halman.

2. PRELIDE No.8 (3:55)

Dedicated to the memory of Edgard Varene. I had started to develop the material (celesta and harpsichord sounds) and prepare the material in the spring of 1965, a few months before Varèse's death (a presentiment?). The piece was completed in the early part of '66.

3. PROVOCATIONS (3:00)

Call it "The Little Demon." Same source material as in Wings: clarinet sounds. The title may have musical connotations: one event, one gesture, excites others into action. It may also have political overtones: it is a companion piece to Hyperboles (both composed in 1971).

4. WHITE COCKATOO (4:20)

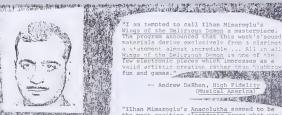
This is Visual Study No.5 after Jackson Pollock. The initial process consisted of putting drips and smears of sound on the "canwas." Four separate recorded tracks were thus obtained, each of a much longer duration than the final length of the piece. An elaborate process of mixing and editing ensued, done according to an outer formal structure that corresponds to my idea of the sonata form: an intro, a brief first theme, a development (the longest and most elaborate section of the piece), no recap, but a coda. '66.

5. HYPERBOLES (5:12)

The title denotes the exaggerated utterances of the piece, and the intent is praise. Tripartite structure, square waves sounding bassoon-like, electric piano (transformed), modified violin sounds (contributing an air of despair). August 1971.

ly it studes to the often contradictory and out studys believely acquesical resolutes of a lifet me (2) Could it be a musical most of all as WESsurements and parking and converting them to new 5081 quoting Light # 3 The every infrits in of a point of the truits.

A Praise ment to go to found revolutionary other 15 every where;
elegain (apheness) over defeats met in The struggle.



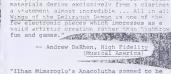










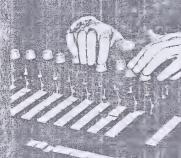


the most exciting electronic not composed by Varese ... There was music in it that sounded like the performing of a super orchestra ... The dovetailing of con-ventional musical sound and 'noise' was everywhere expert and exciting."

> - Leighton Kerner, The Village Voice

... gorgeous ... a great album."

-- Michael Cuscuna, Record World



All the selections were composed in the studios of Columbia-Princeton Electronic Music Center, New York, N.Y., and published by Seesaw Music, ASCAP, except Interlude II which is published by Cotillion Music, BML.

Mastering engineer: George Piros Atlantic Recording Studios, NoYe, NoYe



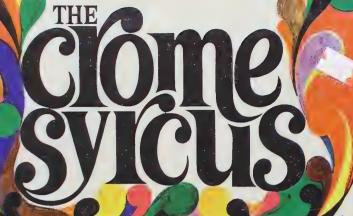


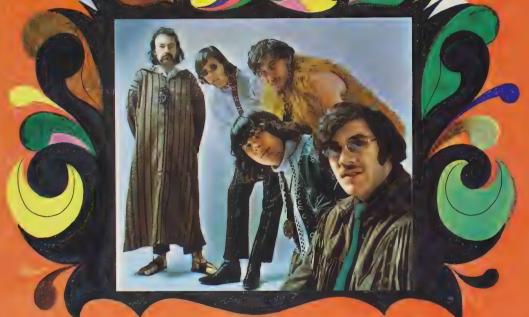


RS 925 SD









SIDE I

TAKE IT LIKE A MAN YOU MADE A CHANGE IN ME CRYSTALS NEVER COME DOWN WOMAN WOMAN

SIDE II THE LOVE CYCLE Originated and Produced By Loren Becker, Robert Byrne and Peter Katims

Recording Engineer—Richard P. Mays Storeo and Monaural Mastering-George Piros

Art Director-Dan Pezza

In July, 1967, hundreds of teenagers attended the yearly six-week "Midwestern Band and Art" camp in Lawrence, Kansas. Many of the Teenagers were into folk rock as well as classical music.

In July 1968, many of the same teenagers that attended the 1967 camp also attended the 1968 camp.

After a week or so, one of the teenagers noticed that three other camp teenagers were hanging together and were attracting the attention of fellow students. He talked with them and soon found out they were looking for a drummer. As he played drums he rapidly fit in and became their drummer. The three had been at the 1967 camp and this was the first year for the fourth person. Thus SMACK was born. Since the camp was six weeks long and there was less than five weeks left they practiced together doing cover songs. They all knew how to play songs by artists such as Cream, Jimi Hendrix and others.

They played parking lot dances and other small gigs at the camp, and had a small following. Meanwhile their fellow students were cultivating a sign-up list for those that wanted a SMACK LP for posterity.

The last camp night came and all the camp bands gave a farewell concert for all the camp patrons.

Since SMACK was the only rock group at the camp they went on after all the other groups had finished.

In the middle of the second song the camp director ran up and pulled the plug on the group as they played. End of set!

A day or so after the camp ended the four members of SMACK went into a local studio and recorded nine tracks. The vocals were then dubbed over the music. After an afternoon of recording the group was done.

The studio then contracted with RCA to have 100-150 LP's pressed. They were then sent to the students who had signed the purchase sheet and the rest is history.

Since the recording of this LP the group members have not seen or communicated with one another.





WILKINSON TRI-CYCLE

Side 1 Side 2

NICH WHAT OF I ANTIQUE LOCOMOTIVES AND ANTIQUE

LEAVIN' TRUNK 9-5, '59 ASCAR

MON PDAVID'S RUSH I LIKE YOUR COMPANY

NAME POURSCHAPOE YELLOW WALL* INC.

Engineering , Warren Schatz Regorded at Recoclared Reporting Studios Ober lightest (Kathy and Gail

*Strings and Horns Arranged by Warren Schatz and Stephen Schlake Conducted by Reigh Affelinedo

MICHAEL CLEMENS—DRUMB DAVID MELLO—GUITAR RICHARD PORTER—BASS

Called Common with the design of the property of the property of the control of t





side one

TOUCHY .

- ALMOST LOVE
- LOVE TO WATCH YOU DANCE
 MELLOW STUFF *
- · COMPLICATIONS

side two

- · CAN'T GET ENOUGH
- SLOW DANCIN'
 BAMM *
- NEW ORLEANS
 SOMETHING ELSE *

Produced by Randy Hébert for RHM Records Photography by David Moorman

All the instruments and sounds on this album were performed on only one instrument, the Ibanez MIDI Guitar.

* These songs were performed in a live format, recorded direct to digital using only the Ibanez MIDI Guitar, the Yamaha 816 Synthesizer and the Yamaha RX-11 drum unit. All other songs were recorded in the standard multitrack format.

A very special thanks to Ibanez and everyone at HOSHINO (U.S.A.) INC. for allowing me to be one of the first to experience and enjoy the wonders of the Ibanez MIDI Guitar System without which this album would not have been possible.

Mfg. thru CRT, Inc., Nashville, Tn. 37209

R.H.M. records, P.O. Box 24465 New Orleans, La. 70124

RANDY HÉBERT

CAN'T GET ENOUGH

CAN'T GET ENOUGH

words and music by Randy Hébert At least one thing's for sure there'll never be a cure I'm totally addicted to your love

There'll never be a day when you will hear me say I'm no longer in need of your love

*Cause I can't get enough can't get enough of you I think I know the reason why and it's not cause it's July

it's all because of what you do to me
My fever starts to rise

when I'm looking in your eyes I can't believe the hold you've got on me

*(repeat)

I cannot seem to get enough of you I cannot get enough I cannot seem to get enough of you and I don't know what to do I'm totally addicted to you

*(repeat)

copyright 1986

SLOW DANCIN'

words and music by Randy Hébert When the moon is bright and the stars are right and the candlelight is shining on your face, it's never too late When the music flows and the fire glows we should never pass a moment up like this so don't resist

*Cause tonight was custom made with both of us in mind come on lets take the time let's go slow dancin'

If the feeling's there get up from your chair and let me take you over to the floor

only if you're sure

If you want me to feel close to you let's dim the lights and try it once again Slow Dancin'

*(repeat chorus)

If it's all alright
I'd like to hold you tight
and feel you close to me

If it's all alright I'll take
you home tonight
so we can do some more slow dancin'
copyright 1986

NEW ORLEANS

words and music by Randy Hébert Take a fresh water stream flowing to the South it will take you past the city down at the mouth of the river, New Orleans

We can have ourselves a buggy ride hit Bourbon Street at night or sip coffee till the break of light together

Come on let me take you to New Orleans I'll take you on a river ride at night Come on let me take you to New Orleans, New Orleans Well I've casted my vote Let's take a river boat and follow the current to the city, New Orleans

We could have ourselves a streetcar ride

maybe check out the Quarter sites or dine on a terrace by candlelight together

Come on let me take you to New Orleans Have you ever had a river ride at night Come on let me take you to New Orleans

So come on take a chance and maybe find us some romance cause I know you really want to and I think you know that I do Come on let me take you to New Orleans (repeat) copyright 1986

ALMOST LOVE

words and music by Randy Hebert
I first saw you at a distance
but met with some resistance
to catch your eye, but I had to try
Cause I found you so appealing
I got the strangest feeling
but didn't want to show it on my face
*Cause it was almost love
almost love, almost love

right then and there
I could feel my hands perspire
and you know I'd be a liar
if I said you didn't affect me
cause you know you do

So while I tried to stay composed and assume my calmest pose It just wasn't working, working at all "(repeat) So just don't ask me for an explanation

of the word infatuation of course I'm feeling that too But what if it's a little more than your heart had bargained for But then again that's if it's true

*(repeat) copyright 1986

I LOVE TO WATCH YOU DANCE

words and music by
Randy Hébert and Jackie Pearson
I first saw you dancing here one night
On the stage in the magic of the light
I found my eyes frozen on you
When you began to do what you do
I can't believe I feel this much desire
As I watch you set the stage on fire
I know mine aren't the only eyes
on you
Everyone can see how you move
*I just know I love to watch you dance
Fantasizing us in a romance
Even though we may not get the
chance
I can still come here and watch you
dance

*Now I'm afraid to take my eyes off you I might miss something special that you do Or worse I might miss your face I guess that's why I'm lost in this gaze *(chorus) I can't describe the way I feel about you

The way you move knocks me off my feet
I wonder if I'll ever get to hold you

I wonder if I il ever get to noid you I wonder if we're ever gonna meet

*(repeat last verse)
*(chorus)

copyright 1985

COMPLICATIONS

words and music by Jackie Pearson and Randy Hebert Before you make your very first move I'll share with you some real bad news You wanna sweep me off my feet 'Cause you do with all the others you meet

Well I'm tellin' you from the start You gotta work to win this heart You might find complications lovin' me

You say you wanna try your hand You think you've got a real good plan You wanna give love another try And this is one love that won't pass you by

So I'm tellin' you from the start You gotta work to win this heart You might find complications lovin' me

*You gotta face the fact you're off the track Love isn't everything I've got no more time for poems or rhymes So don't try your usual routine It's gonna cause complications I think you oughts try another line I've heard this one too many times It used to make my heart go pow But it doesn't even move me now So I'm tellin' you from the start You gotta work to win this heart You might find complications lown' me

*(repeat) copyright 1985 Jackie Pearson also on backup vocals

RHM 003



LA GATTA CENERENTOLA

Favola in musica in tre atti di Roberto De Simone

SENTIMENTI È INTERPRETI

la mano della cabala la verità della zingara

il canto dei turchi la voce del rosario la canzone militare

bene mio asso di bastoni

la gatta Cenerentola

la "cattiveria,, della matrigna le "bellezze.. della sorella Patrizia

la sarta orfana di madre

il gioco del "monacello,,

il suicidio del "femminella,,

vurria addeventare il banchetto delle cameriere

la voce castrata la lingua straniera del militare

l'angoscia la crisi e la violenza delle lavandaie

l'invidia della lavandaia grassa

ANTONELLA D'AGOSTINO

CONCETTA BARRA

VIRGILIO VILLANI

JOSE CACACE e FRANCESCO TIANO

FRANCO IAVARONE

FAUSTA VETERE

GIUSEPPE BARRA

PATRIZIO TRAMPETTI

BIANCAMARIA VAGLIO

GIOVANNI MAURIELLO

FRANCESCO TIANO

ISA DANIELI ANTONELLA D'AGOSTINO

ANTONELLA MOREA **BIANCAMARIA VAGLIO**

MAURO CAROSI

ISA DANIELI

ANTONELLA MOREA

Regia di ROBERTO DE SIMONE

Scena di MAURO CAROSI

Maestro concertatore e direttore d'orchestra ANTONIO SINAGRA

Costumi di ODETTE NICOLETTI

Orchestra: Nunzio Areni Nando Caccaviello Roberto Civitella Giuseppe Finizio Beniamino Forestiere Alfredo Golino Franco Manfrin Vito Mercurio Andrea Santaniello Corrado Sfogli Domenico Schiattarella Antonio Schiappa

BRUNO FANTUZZI

JESCE SOLE - Antonella D'Agostino E' NATA - Virgilio Villani e voci femminili VILLANELLA DI CENERENTOLA - Fausta

CANZONE DEI SETTE MARITI - Giuseppe

CANZONE DELLE SEI SORELLE - Patrizio
Trampetti • Giuseppe Barra • Virgilio
Villani • Francesco Tiano • Mauro Carosi • José Cacace • Giovanni Mauriello

DUETTO (mamma mamma che bella cosa) Patrizio Trampetti • Giuseppe Barra

ROSARIO - Virgilio Villani • Franco Iavarone · Mauro Carosi · Francesco Tiano CANZONE DEL MONACELLO - Giovanni

Mauriello • Fausta Vetere e voci maschili VILLANELLA A BALLO (vurria addeventare)

Chitarra solista: Umberto Leonardo
MORESCA - Giovanni Mauriello • Mauro Carosi
• Virgilio Villani

MADRIGALE - Giovanni Mauriello • Mauro Carosi • Antonella D'Agostino • Patrizio Trampetti • Giuseppe Barra

TARANTELLA (ol mamma ca mò vene) · Fausta Vetere • Giuseppe Barra • Giovanni Mauriello • Virgilio Villani • Francesco

CORO DEI SOLDATI - Mauro Carosi • Francesco Tiano • Virgilio Villani asso di bastoni Franco Iavarone

I° CORO DELLE LAVANDAIE - Isa Danieli • Antonella D'Agostino • Antonella Morea • Biancamaria Vaglio

IIº CORO DELLE LAVANDAIE - Isa Danieli e voci femminili

CANZONE DELLA ZINGARA - Concetta Barra IL SUICIDIO DEL FEMMINELLA - Giovanni

JESCE SOLE · Fausta Vetere • Antonelia

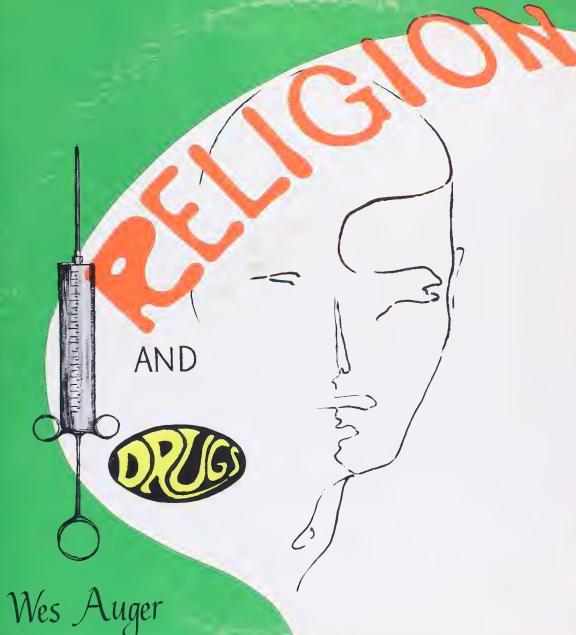
SCENA DELLE INGIURIE - Giuseppe Barra

Patrizio Trampetti • Isa Danieli
Franco Iavarone • Virgilio Villani c

FINALE - Concetta Barra

Testi e Musiche Originali di Roberto De Simone Orchestra della Compagnia il Cerchio Diretta da Antonio Sinagra Registrato negli Studi Zeus di Napoli Tecnico audio e Missaggio Maurizio Roselli Produzione Bruno Fantuzzi Copertina di Lamberto Lambertini Grafica di Bruno Fedetto





KING OF KINGS



The Auger family have been active in the Lord's work for many years. Wes Auger now serves as National Evangelist of the Twentieth Century Reformation Hour which is directed by Dr. Carl McIntire. Under the auspices he conducts God and Country Rallies and Crusades all across America. Speaking on the issues of the day he presents a constant challenge of Evangelism and God has honored his ministry with hundreds of decisions for Christ as Saviour especially among the Conservatives of America.

Mrs. Auger, the former Dorothy Steenback of Scranton, Pa., has been at her husband's side ever since their marriage in 1939. For many years she was featured as soloist and chalk artist in the Auger Evangelistic Crusades. Her main ministry now is serving as Principal and pre-primer teacher of the Cornerstone Christian Conservative Day School in Pompano Beach, Fla.

Penny Ann, the Augers' oldest daughter, serves as a teacher in Cornerstone too and Tammy Mae, the youngest member of the family is a student at the School.







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about the subject:

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His third love, growing from the devotion to St. Joseph, is the encouragement of healthy family life. One of his books, The Family for Families, has passed ten printings as an inspirational classic on marriage and family life. Beginning in 1947, when he pioneered in introducing the Cana Conference movement for husbands and wives in the Detroit area, he has since spoken before more than 180,000 husbands and wives or couples preparing

At the present time he is chairman of the department of theology at Loyola University, Chicago, where he has been stationed since 1950. He is a member of the board of Cana Conference conductors in the archdiocese of Chicago, as well as six professional biblical and theological societies of scholars.

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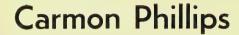
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Six different inductions to Hypnotize the Subject and turn the CONTROL over to YOU.

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CARMON PHILLIPS

HYPNO-TECHNIQUES

ON RECORD ON TAPE

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TIME LENGTH OF THE BANDS

SIDE ONE: Band One-12 min. 9 sec. Band Two-8 min. 2 sec.

SIDE TWO: Band One—4 min. 5 sec. Band Two—11 min. 5 sec. Band Three—59 sec. Band Four—3 min. 20 sec.

CENERAL INSTRUCTIONS

Before using this recording you should first have a background of study in the science of hypnosis. You should know what to do and what not to do with a subject in hypnotic trance. In all fairness to your subject, you should have at least read several good books on hypnosis and have some understanding of psychology. Good common sense will, however, be your best guide.

These recorded techniques will save much time for, and conserve the energy of, any hypnotist, whether he or she be a doctor, dentist, psychiatrist, counselor, minister, parent; or the lay-hypnotist experimenting with regression, time distortion, projection, etc.

No longer does the busy doctor need to waste valuable time with the induction of the trance. The patient can be placed in a room with the phonograph or tape recorder. Leave the patient alone for the induction period and then return in time to take "control" and give the suggestions that may be needed for that particular patient.

(Note: A most valuable help to those practicing hypnotherapy is the book, "Hypnotism Handbook" by Cooke & Van Vogt---available from M.M.I. at \$4.95. It is filled completely with tested and proven hypnotic suggestions for most every disorder, both physical and psychological, in which hypnosis can play a part in corrective therapy.)

In the home, the entire family will find the recording helpful. Let us imagine that the husband comes home from the office with a tension headache. He could pre-arrange with his wife to give him tension-relieving suggestions at the end of the induction period. She would note the time. He would retire to a quiet room, turn on the recording and lie down. At the end of the time period for induction, she would then enter the room and give the proper suggestions for relief of the headache and then awaken him. Quite often Band 2 Side 2 will relieve a headache, and the operator need only awaken the subject.

There are times when a husband cannot hypnotize his wife, and a father or mother cannot hypnotize their children, because of their close association, and the recording can be a help in this instance. Let the recording induce the trance with the understanding that the needed suggestions will be given by the attending member of the family at the end of the induction.

Small children and teen-agers can be helped in their school work and with their personality problems through the use of this recording. As an example, let us say that Mary, a sophomore, is having difficulty memorizing a poem in literature. Hypnotic trance is first induced with the recording and then the operator (the mother or father) would give a suggestion similar to the following: "This is the NEW VOICE you are to follow Mary. You are now resting peacefully in a hypnotic trance. Now---if you will---pin-point your concentration on what I am going to say to you. You have the ability to remember every word of anything I may read to you. I am now going to read a poem to you. I will read it two times. During this time you will concentrate on every word. After I have read the poem to you for the second time you will then know it and will remember it. You will be able to remember it anytime you need to recite it or write it. Now---just relax and concentrate---here is the poem. (Read poem.) Now, I am going to read it to you once more in order that you will be able to remember it completely. (Read poem again.) Now---you know the poem by heart and you will remember it after I awaken you. Remember now, after I awaken you, you will be able to recall the poem word for word, any-time you wish---etc.)

This recording can also be used to convert natural sleep into a hypnotic trance. There are some subjects who will respond to this method quite readily.

Please keep in mind that a deep, somnambulistic trance is very seldom necessary to achieve the desired results. Mary may be fully conscious of everything that is going on during the playing of the recording, and while her mother is reading the poem to her; yet, be pleasantly surprised to find she really has remembered the poem, or at least the majority of it, when she awakens.

The female patient in the doctors office who listens to the "Relaxation-Concentration" band twice a week, may think she is only "relaxing" for the few moments the suggestions are being played to her. She too, may be surprised in a matter of a few weeks to find that the suggestions the doctor gave to her in regard to overweight have suddenly started producing results.

At first, hypnotic suggestions have a tendency to "wear off" and generally need to be reinforced from two to three times a week. As an example, a case of timidness can occasionally be relieved with one induction, but more often it will take weeks---sometimes months.

The lay-hypnotist, practicing therapy at home, should first have the subject check with his or her doctor to be certain the headache or stomach pain he is attempting to relieve is not organic in origin.

The doctor can also produce what we might call "hypnotic-out-patients." First, a good trance state is achieved at the office. Then the doctor can furnish the patient's husband, wife or friend, as the case may be, with a copy of the recording, along with the necessary suggestions, and have the patient carry on at home. The doctor should require the patient to return occasionally to check the progress, and see if additional or different suggestions are needed.

Remember ALWAYS that you must speak to the subject at the end of the band. The subject is left with the suggestion that he or she will hear "another voice." Be certain to take over after the band has finished, even if only to awaken the subject. ALWAYS give awakening suggestions even though the subject may APPEAR to be WIDE AWAKE. This is MOST IMPORTANT for you will occasionally find a subject who apparently has not been affected by the induction technique and seemingly is awake and quite normal. Regardless of appearances, they may still be in trance if you have not told them to awaken.

Always include suggestions of well-being when you are giving awakening suggestions. Example: "When I count to five you will awaken. You are relaxed and happy. You are perfectly normal in every respect. You will suffer NO ill-effects from this sleep---etc."

Keep in mind, at all times, the power of the subconscious mind. Be very careful to remove any suggestions you have given to the subject that you do not wish them to carry with them after being awakened. Example: You induce numbness or anesthesia in the right arm of a subject in the evening. You forget to remove the suggestion by saying, "The numbness is now leaving your arm completely and will not return. Your right arm is perfectly normal——it feels just fine——perfectly normal all over."

If you fail to give a suggestion similar to the above, the subject may call you later that night, or the following day, to tell you their right arm is paralyzed. If this should ever happen, you must once again put the subject in trance and remove the suggestion.

Just as the "Pyramid Technique" (explained later) will help to reinforce suggestion and deepen the trance, so will suggestions given in trance, several times a week, tend to "pyramid" or "build in power" in the subconscious. Therefore, do NOT give up on a subject with your first try at induction.

There have been many cases of subjects who could not go into a hypnotic sleep, with attempts being made twice a week for as long as six months or more and then, suddenly, for no explainable reason, they would become a somnambulist at the next session.

It generally does not take long to produce a good trance in a subject, but we cite the above instances so you will know that, sooner or later, the "barrier" to the subconscious CAN BE OPENED in almost every human being.

If your subject experiences difficulty in going into trance, try a different technique. When you find the band the subject prefers, use it for quite a period of time. Use it, even though the subject may tire of it, for on some occasion, he or she may just "let you play it to please you" and this is generally when the difficult subject "stops trying" or "doesn't listen" and "accidentially" goes into a deep sleep.

Here is one suggestion as to how you should "take control" after a band has finished: "Hello---I am that OTHER voice (or the NEW voice) which you are to follow. Can you hear me? (Get an indication---a nod of the head will do.) My name is (state name.) Just continue to go deeper and deeper asleep. Just relax now---rest and relax. In a moment I will count to three and when I do, I would like you to go back in time to your third birthday---etc.---etc.---."

The above is only one of many methods. In observing your subject you may decide more suggestion is needed to deepen the trance. You would then need to give more time to suggestions of "deeper sleep."

Every band on this recording had its origin in an actual hypnotic induction. They were originally delivered spontaneously (ad-lib) by the hypnotist to his subject or subjects. The tape-recorded inductions were then typed and edited. Very little of the wording was changed. They were made "a little less than perfect" in order to avoid what might be called "professional sterility." Every effort has been made to keep them as natural as possible. The subconscious of most every human being can "sense" the true feeling in the voice of any hypnotist, no matter how clever he may be. Keep this fact in mind when working with your subjects. Use your hypnotic power to HELP OTHERS, and your chances for success will be far greater.

INSTRUCTIONS FOR THE INDIVIDUAL BANDS ~

SIDE ONE.

Band One --- "Visual Fixation"

in the repertoire of almost every successful hypnotist. You may find it will bring success on more occasions than any other band. Do not tell your subjects it is "the most successful of all techniques" for if it should fail, you have already set up a psychological block against the possibility of any of the other techniques having any affect on them.

Some type of light should be placed at a vantage point before this band is started. You can use a penlight flashlight held in your hand, about 18 to 24 inches from the subjects face. It is sometimes helpful to hold it a bit above eye level to help tire the optic nerve. You can use the flame of a candle for the light. It will work well on the individual and exceptionally well when attempting hypnosis with a group.

If you are working with a group, place the candle on a table and seat the group around it approximately 6 to 10 feet away. It is best to have the room lights quite dim when working with groups as this will help to discourage their "trying to see what is happening to the other fellow." You should stand outside the group, at a point, where you can watch the actions and expressions on the faces of each participant.

Other lights that can be used are: A regular flashlight standing upright on a table. (Almost any kind of table will do---end, coffee, kitchen, etc.) A standard light bulb can be used if you will first crinkle aluminum foil about it and tear or cut a small hole that will allow a small point of light to be seen. Use a bulb of low wattage as a larger one will tend to become too hot. Occasionally you may wish to cover a bulb with red or blue cellophane. Explain to the subjects that the light is to help them pin-point their concentration. You might also tell them that their subconscious will not let them fall out of their chair when they go to sleep. When working with individual subjects always place them much closer to the light.

A standard dining room chair is best for this particular technique, but if you are working with a group, let them use the chairs available.

Watch closely, at the start of the recording, and you can probably pick your best subjects before trance induction begins. Notice how well they respond and carry out the suggestions to "place your feet flat on the floor"---"place your back firmly against the back of the chair"---"let both of your hands lie LOOSELY relaxed on your lap"---"take a slow, deep breath"---etc. Those who respond best to these suggestions will generally prove to be the better subjects.

Band Two---"Jungle Drum"

The metronome, the grandfather clock, a light flashing in rhythm to the heart-beat---these and many other sights and sounds have been successfully used to create a hypnotic effect. The broken, white center-lines on some of our highways have put more than one weary driver into trance.

Little instruction is needed for this technique. Merely make your subject comfortable---give them some idea of what to expect---select a gaze object and turn on the recording.

Another approach is to give a rather lengthy explanation of how the beat of the drum will affect their subconscious mind. Explain to them how the broken highway lines will hypnotize a driver. Most everyone has experienced this to some degree. Tell them how savages use the drums to hypnotize. Compare it to the way dance music, with a heavy, driving beat, will put some people into an ecstatic frenzy. You can think of many other examples.

The gaze object can be any point of concentration you or the subject might select---the hypnotic spiral (either whirling or still); the crystal pendulum; a

carved african or oriental idol with jeweled eyes --- etc.

SIDE TWO.

Band One --- "Rapid-Fire"

Most "stage" hypnotists use some form of this technique more than any other. They do not have time to be patient. Too much discourse used in hypnotizing their subjects will slow the action and spoil the show. The audience will become bored. The hypnotist knows, from past experience, that, out of a group of ten or fifteen volunteers, he can count on something like three to seven of them being good, to excellent subjects. He also has learned that a fast-moving induction technique will prove to his audience that he knows his business.

The Rapid-Fire technique works quite well on the younger set and sometimes with the scoffer or skeptic. It will sometimes be more effective when delivered by the hypnotist while staring into the eyes of the subject, and occasionally making passes with his hands over the forehead and along both sides of the head and shoulders. He should be quite close with his eyes (8 to 12 inches.) You would do well to learn this one and deliver it personally.

Before playing this band, announce that, if the listener will follow the suggestions of the hypnotist, it will put them into a hypnotic trance in less than one minute. Tell the subject he or she will have to listen closely to grasp the suggestions. Tell them they will know they are being hypnotized within 30 seconds after the hypnotist starts giving the suggestions. With this announcement, you have placed the trance in their hands, and it is up to them as to whether or not they will accept the suggestions.

The Rapid-Fire technique should be played at a higher volume level than the other bands. Let them not only hear, but "feel" the words.

To those who, after the band has finished, find they "felt nothing" you can say, "Well---your subconscious probably would not allow you to take commands in this manner---Let's try another approach. Here is one that should work on you." Then use one of the more persuasive techniques.

Band Two---"Disguised-Unaware"

You will notice on the recording this band is listed as "Relaxation-Concentration." This is done primarily for the subject who is fearful or one who says, "I want to be hypnotized more than anything, but I don't think that I can." It is for the subject who says, "I have tried to be hypnotized before and nothing happened."

When you have a subject who expresses some doubt or fear, you can introduce them to this band something like this: "Many people try TOO HARD to be hypnotized. You probably need to learn to relax and concentrate more. There is a band here which is especially made to teach you how to relax completely and develop pin-point concentration. Why don't we use this a few times with you, until you develop the ability to relax and concentrate, and then, if you feel you would like to, we will try hypnosis on you at a later date?"

If possible, have the subject lie down on a couch or bed. A reclining chair is also good. Let the lighting be quite soft. Exclude all noise possible.

On the first playing, and after you have taken over, you should not mention anything that has reference to hypnosis or sleep, even if you know the subject is in a deep trance. Just speak to them about how well they have been able to relax and concentrate. Give suggestions of well being and finish with: "Now, in a moment I will count to five, and when I do you will open your eyes and you will be refreshed, relaxed and happy---quite normal in every respect." (Never say---"You will awaken.")

When the subject has opened his eyes, you must be the judge as to whether you should now mention sleep or hypnosis. If you have the time for another induction, and if you feel they are ready to accept hypnosis you can suggest that they "look a little sleepy and---here---why don't you just lie here and let me play the recording again?" Or---"Did you go to sleep? You look a little sleepy? Why don't we try hypnosis now?"

This band offers unlimited possibilities. It can be used for therapy once or twice a week for several weeks. Play it to the subject anywhere from one to three times at each session. You can decide, from talking to the subject, as to how much of it they need and want.

Finally, when you feel the time is right, you can take over at the end of the band and say, "Now, you have learned the art of relaxation and concentration. You can now relax completely and concentrate on any suggestion I give to you. You have learned how to relax and concentrate so completely that I now feel you are ready to go into a deep hypnotic sleep." Then, if you wish to use one of the hypnotic techniques on the recording you can end with, "In a moment I will count to five and when I do, you will hear another voice. It will be a familiar voice——etc. When you hear this voice you will concentrate on the suggestions it will give to you and you will be able to go into a deep, hypnotic sleep."

Band Three --- "Awakening"

This band can be used for awakening the subject, and is also helpful in the use of the "Pyramid Technique" which will be discussed later. After you have taken control from one of the techniques, and have given the suggestions you wish to give, you can then awaken the subject with this band. Before playing it, be sure to transfer control from yourself to the voice on the recording, in a manner similar to the method used on the other bands to transfer control to you.

Band Four --- "Easy"

When you have developed a good subject, there is no longer any need to play one of the longer techniques to induce a deep trance. This band is to be used primarily for the good subject who needs only a few moments of suggestion to go into trance. It will, however, prove adequate on some occasions when you have a subject who does not seem to go for the longer, persuasive techniques, and does not care for those that are more dramatic.

This band is spoken in a confident, matter-of-fact voice. No dramatics--no persuasion---no commands. It merely gives the suggestions with subtle intonations that indicate both the subject and the operator are perfectly in tune.

Bands Four and Three (combined) --- "Pyramid Technique"

This has also been called the Fractionation Method and the Compounding Technique. Simply stated, it is to be used on those subjects who you feel have only entered a light trance. It is quite well known that, with each hypnotization, a subject becomes more suggestible and generally goes a bit deeper into hypnosis each time suggestions of sleep are given.

In view of this you can quite often deepen a trance, in one session, by a combination of hypnotizing and waking the subject over and over, in rapid consecutive successions. Generally four to six cycles of "sleeping and awakening" will prove adequate. If it does not, and you have the time, you may wish to occasionally cycle the technique for as much as twenty or thirty times. Tell the subject before-

hand what is to be expected and why it is being done, and you will then receive their cooperation in the experiment.

With a new subject, you could start in the following manner: Play the "Visual Fixation" band to the subject. You take control and give additional suggestions. Give the control back to the recording by saying, "Soon now, you will hear a familiar voice and you are to follow that voice once again." Then play the Awakening band and follow immediately with the Easy band.

Then continue the cycle of (Awakening---into Easy---you take control, return control to Awakening---into Easy---you take control, return control to Awakening) and on and on, over and over.

You can also make the cycle by using (Easy---then you take control and quickly awaken the subject yourself. Then play Easy again) and so on as before. However, there are occasions when the continual switching back and forth, from your voice to the recording, will create enough confusion in the subconscious of the subject, that he will just "give up" and go into a really deep trance, in order to have done with it.

The Pyramid Technique can also be used with the other bands, but it generally works much better when "trance and awakening" follow each other in rather rapid succession.

Let us say, for a final example, that you have tried two or three of the bands on a subject with little success. This would be the time to explain the Pyramid Technique to the subject or subjects---tell them how and why it works, and then ask them if they would like to enter into the experiment.

→ SELF-HYPNOSIS →

The simplest and easiest way to develop the ability to hypnotize yourself is to FIRST be hypnotized by someone else and then have the suggestion given to you that, "in the future you will be able to hypnotize yourself at any time you wish." This can readily be accomplished with this recording and the help of an assistant. The assistant need not be a professional hypnotist. A helpful, sympathetic friend or some member of your family can do the job quite well.

Space will not permit the giving of complete details for the development of self-hypnosis but here are four good books that will direct you: "Self-Hypnosis" by Melvin Powers, \$2.00; "What is Hypnosis" by Andrew Salter, \$1.50; "Self-Hypnotism" by Leslie M. LeCron, \$4.95; "Practical Guide to Self-Hypnosis" by Powers, \$2.00. These, and other books on the subject, are all available from M. M. I.

After you have decided on the procedure and the suggestions needed, you must then secure the help of someone to act as your assistant. Instruct your helper as to your desires. You will then make yourself comfortable. The assistant will play the pre-selected band on this recording and take "control" when the band is finished. During "control" the assistant is to read the suggestions that "in the future you will be able to hypnotize yourself---etc.---etc.---"

It would be well to give quite some thought to the suggestions to be given to you by your friend. Possibly you will wish a key phrase or word you can recite which will place you in a state of self-hypnosis.

This "key phrase" should be something you would not normally say in the course of every-day conversation. Example: "In the future, when you wish to go into a state of self-hypnosis, you will be able to do so immediately by silently saying within yourself, 'One---green---two---green---three---green.' Remember now,

this will be your key (repeat phrase) and anytime you wish to go into a state of self-hypnosis you can do so quickly and easily, by merely using your key phrase of 'One---green---etc.'---.'

You may decide to use "red roses" or some other key word. Green is an excellent word because of its suggestion of relaxation. When speaking the phrase within yourself you could visualize a grassy-green hillside and see yourself relaxing under a tree---etc.

Quite a number of people use a four line poem or jingle. Others use some action with their hand which they do not normally do. You should form your own phrase or action that will be most pleasing and suggestive to you.

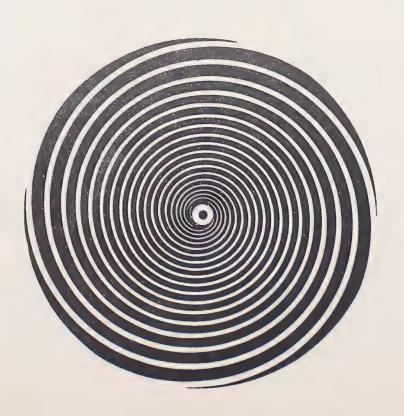
→ SPECIAL TAPE NOTES →

If you are using HYPNO-TECHNIQUES on tape, you may wish to place a length of white splicing tape on the back side of the tape between each band. The white tape will make it easier to rewind or run fast-foreward to any particular band. Use of the footage indicator on your recorder will also prove satisfactory in locating the bands.

If you do not have the facilities for splicing in the white tape and would like to lave them, return the tape to M.M.I. or the Philanthropic Library, with \$1.00 and the reguest that the white splicing tape be placed on the tape. The splicing tape markers will all be placed on the tape and mailed back to you the same day, postpaid.

There is from 8 to 10 minutes of blank tape on each side of the recording and you might like to place your own techniques on this additional tape.

Eye-Fixation Spiral - - Fold to make a tent and place on table or cut out and paste on cardboard.



SIGHTS AND SOUNDS HARTFORD'S FESTIVAL OF FAITH



SIGHTS AND SOUNDS HARTFORD'S FESTIVAL OF FAITH

SIDE 1

- 1. "THIS LAND IS YOUR LAND" (2:50) Guthrie (Arranged Lewis and Platt)
- "SING, SING, SING UNTO THE LORD" (1:10) Pfautsch Paul Douthit, Narrator
- "IN CHRIST THERE IS NO EAST OR WEST" (1:03) Negro Melody (Arranged Burleigh)
- "KUM BA YA" (3:30) African Song (Arranged Wilson)
- D1ALOGUE: (1:36) Dr. Claude Rhea, Music Consultant Foreign Mission Board, S.B.C. and Mr. Ivor Hugh, Director of Communications, Greater Hartford Council of Churches
- WTIC Channel 3 Hartford, Connecticut 6 "I'M GONNA SING" (1:35) Spiritual (Arranged Cram)
- CHAPEL HANDBELLS: "HE'S GOT THE WHOLE WORLD IN HIS HANDS" (1:22) Spiritual
- SOLO: "HOW GREAT THOU ART" (1:13) Hine Mrs. Gerald Le Pere. Soprano
- 9. "LED MY LORD" (2:28) Brown John Hendrickson, Accordianist
- 10. MONOLOGUE: (00:40) Mr. Ivor Hugh introduces Youth at Civitan Club
- 11. SEEKERS SEVEN: "GO TELL IT ON THE MOUNTAIN" (2:05) Spiritual
- 12. MONOLOGUE: (00:12) Mr. Ivor Hugh
- 13. "O THOU, TO WHOSE ALL SEARCHING SIGHT (1:44) Butler

SIDE 2

- 1. THE PLAZA SHOW (8:56) Recorded on Hartford's Constitution Plaza during the Noon Radio program. Arnold James, Announcer
 - "HEY LOOK ME OVER" Coleman
 - "TEXAS MEDLEY" Hershey and Swander Tiomkin (Arranged Roberts)
 - SOLO AND DUET: Mr. and Mrs. Gerald Le Pere Tenor and Soprano 'CLIMB EVERY MOUNTAIN'
 - Rogers-Hammerstein - "MATCHMAKER" Bock (Arranged Levden)
 - INTERVIEW WITH
 - Dr. E. L. Golonka, Assistant Secretary for Language Missions, Home Mission Board, S.B.C.
 - Rev. Norwood Waterhouse, Pastor of the First Baptist Church of Hartford, Connecticut
- 2. "COME THOU FOUNT" (2:03) Wyeth (Arranged Cram)
- SEEKERS SEVEN: "SEEK AND YE SHALL FIND" (2:08) Soloist: Sybi Roberts Guitarist: Tommy Burt
- 4. MONOLOGUE: (00:55) Dr. E. L. Golonka Worship Service at the Batchelder School, Hartford
- SOLO: "THE LOVE OF GOD" (2:00) Lehman (Arranged Mays) Soloist: Rev. Jan Pancewicz, Polish Pastor
- 6. "LONELY VOICES" (4:40) Hanks (Arranged Wilson) With Monologue by Lee Prince, Associate Pastor, South Main Baptist Church, Houston
- 7. CLOSING THEME: "HE'S EVERYTHING TO ME" (1:18) Carmichael Ivor Hugh, Announcer

Album produced by the Ministry of Music, South Main Baptist Church

John Lehmann, Recording Engineer Thad Roberts, Jr., Assistant



THE SIGHTS AND SOUNDS OF THE HARTFORD FESTIVAL OF FAITH seen and heard on this album are but a small segment of the "action packed" 14 days that 53 young people and 14 adult sponsors spent serving in the Greater Hartford (Connecticut) Area. June 16 - June 30, 1969!

The details regarding the "why" and "what" of this unusual mission venture, together with the itinerary and the repertoire of the choir, are outlined in the enclosed brochure "YOUTH IN ACTION'

As you listen to the "SOUNDS" of the album, please bear in mind that they were all dubbed from original sound tracks of radio and television programs, worship services and civic clubs in which the youth were engaged during the two week period. For this reason, you are apt to hear studio and room noises that are always evident in "live" taping. Thank YOU for having a part in the HARTFORD CRUSADE!

Lee Prince, Associate Pastor

Thad Roberts, Jr., Minister of Music

Glendene Dawson, Director of Youth Work

Maxine Till, Accompanist





SEEKERS SEVEN

Dwavne Allen Karen Cook

Greg Watson

Tom Burt Mary Kay Marrs

Debbie Wilbanks



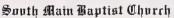
Accordianist: John Hendrickson











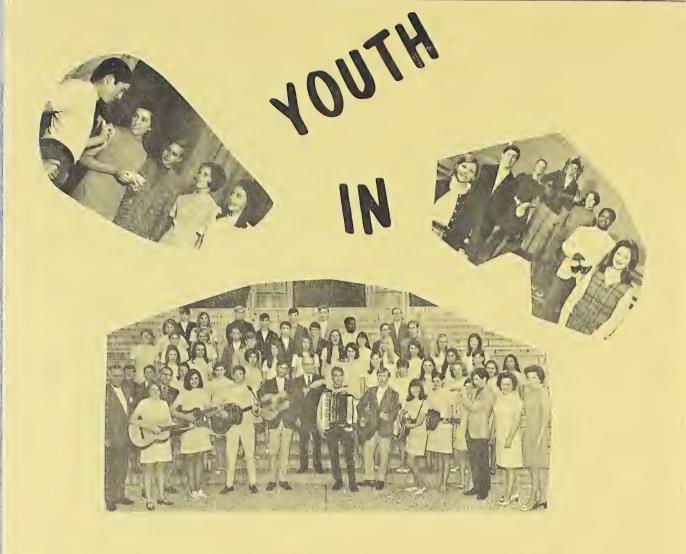
E. H. Westmoreland, Pastor

Houston, Texas / Summer 1969

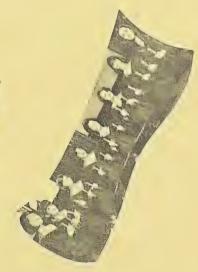




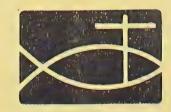




ACTION







PERSONNEL

YOUTH

Dwayne Allen Ray Baumgarten Jack Belcher Carla Brown Karen Cook Phil Dunlap Alan Everett Jay Forrester Jana Griffin Sandi Grimes Tommy Hamor Patti Harvey **Bob Jones** Judy Ligon Marylyn McCulloch Meredith Menger Lynda Middleton Karen Reed Sally Shelton Allyn Skelton Darrell Skogman **Tommy Smart** Sherry Terry Greg Watson Debbie Wilbanks **Bob Williford** Jon Young

Mary Alice Banda Lista Kay Beazley Glenn Bogan Tom Burt Paul Douthit Denise Edwards Jane Fellers Jimmy Griffin Barbara Golden Becky Hall Nelda Harvey John Hendrickson Marcia Kettle Susan Lynch Mary Kay Marrs Ginger Middleton Stephanie Mowery Sybi Roberts Margaret Shipp Cindy Skogman Reva Sloan Paula Tate Jeanine Warren Grace Wicker Jan Williams **Emily Womack**

ADULT SPONSORS

Lee Prince, Associate Pastor
Thad Roberts, Jr., Minister of Music
Glendene Dawson, Director of Youth Work
Mrs. Thad Roberts, Jr.
Mr. and Mrs. Gerald Le Pere
Mrs. Maxine H. Till
Mrs. B. F. Bracewell
Mr. Charles Napoletan
Mrs. Charles W. Kirby
Mr. and Mrs. Alfred Berrones
Mr. Glenn Carvel
Miss Linda Jones





SOUTH MAIN BAPTIST CHURCH OF HOUSTON is a church of world-wide vision. Its ministry and membership comprises all races, nationalities, and social conditions. Among its members are leaders of business, the professions, labor, the Christian community, and



E. H. Westmoreland, Pastor

ordinary people. The humblest find a warm welcome and the highest are at ease in its fellowship. Its unity of purpose is evidenced by the thirty-one years its pastor, Dr. Westmoreland, has led a congregation in which each member has equal rank and authority. It is dedicated to enriching the spiritual lives of all it serves, without regard to race, nationality, or social condition. Although a big city church, its heart is with the humblest. In addition to generosity with its money, it gives largely in the talents of its members to the spread of Christian ideals. Its emphasis is on Christ and His gospel. –J.W.E. Stephen, Church Historian

South Main Baptist Church

E. H. Westmoreland
Pastor

THE HARTFORD LANGUAGE MISSION CRUSADE

June 16 - June 30

Sponsored by The Home Mission Board, Southern Baptist Convention

Assisted by Youth of South Main Baptist Church

In November, 1968, the Language Department of the Home Mission Board, S.B.C., assigned the Youth of South Main Baptist Church to the task of serving in the Language Mission Crusade in the Greater Hartford Area during the summer of 1969.

Directed by Dr. E. L. Golonka, Assistant Secretary, Language Missions, and assisted by Elmer Sizemore, Superintendent of Missions, Baptist General Convention of New England, and Norwood Waterhouse, Pastor, First Baptist Church, East Hartford the youth and adult sponsors from South Main Baptist Church are privileged to serve in this crusade.

We are indeed grateful to the wonderful hospitality extended us by the city of Hartford, Connecticut and the surrounding communities. Especially are we indebted to your University of Hartford and Vice Chancellor Alan Wilson for graciously allowing us to reside on this beautiful campus during these days in Hartford.

These 53 young people have worked and prepared for this trip since last fall. For the most part, they themselves have earned their way by saving Green Stamps. collecting and selling old newspapers, arranging garage sales, washing cars, mowing lawns, cleaning windows, doing odd jobs and baby sitting. They appreciate your interest in them and hope during these days they can be of some service to you.

Thank you again for your every courtesy.

* * * CHORAL REPETOIRE

POP AND SHOW TUNES

"Texas Medley" (Arr. Roberts) "This Land Is Your Land" (Guthrie, Arr Lewis and Platt)

"Hey, Look Me Over" (Coleman)

"Matchmaker" (Bock, Arr. Leyden)

"June Is Bustin' Out" (Rogers-Hammerstein)

CHORUSES

"Sing, Sing, Sing Unto The Lord" (Pfautsch)

"That's Enough for Me" (Hildebrand)
"One World" (Reynolds)

"Thank You" (Schneider)

"Sing! Make A Joyful Sound" (Liles)

"Yesterday, Today and Tomorrow" (Wyrtzen)

HYMN ARRANGEMENTS AND ANTHEMS

"The Song We Sing" (Watson)

"Come Thou Fount" (Arr. Cram)

"Redeemed" (Butler)

"Give Me A Vision" (Terrell)

"At the Name of Jesus" (Brierley)

"A Charge To Keep" (Ford)
"Tell The Good News" (Bartlett, Arr. Red)

"The Lord's Prayer" (Malotte) - With Handbell Choir

FOLK AND SPIRITUALS

"Lonesome Valley" (Spiritual)

"He's Everything To Me" (Carmichael)

"In Christ There Is No East or West" (Arr. Burleigh)

"A Great and Mighty Wonder" (Butcher)

"They Cast Their Nets" (Draesel)

"Kings Highway" (Draesel)

"I'm Gonna Sing" (Spiritual, Arr. Cram)

"Led My Lord" (Brown)
"Lonely Voices" (Hanks, Arr, Wilson)
"Kum Bah Yah' (African Song, Arr. Wilson)

"O Thou To Whose All Searching Sight" (Butler)

"Amen" (Spiritual)

"Tis A Wonder" (Early American Song)
"My Shepherd Will Supply My Need" (Southern Melody)

ENSEMBLE REPETOIRE (Vocal and Instrumental)

CHAPEL HANDBELL CHOIR

"The Lord's Prayer" (Malotte)

"O God Our Help" (St. Anne, Arr. Whittlesey)

"The Lord's My Shepherd" (Crimond, Arr. York)

"Trumpet Tune" (Clarke, Arr. York)
"Meditation" (Miller)

"Were You There?" (Spiritual, Arr. Butler)
"He's God The Whole World" (Spiritual, Arr. Butler)

"Trampin!" (Spiritual, Arr. Butler) "Nobody Knows" (Spiritual, Arr. Whittlesey)

"Go Tell It On The Mountain" (Spiritual)

"Wondrous Love" (American Folk Hymn)

"Down By The Riverside" (Spiritual)
"Seek and Ye Shall Find" (Folk Hymn)

"Dese Bones" (Spiritual)

"Glory Be to God on High" (Michael)

"I Have Decided To Follow Jesus" JOHN HENDRICKSON, Pianist

"Preludes for Piano" (Gershwin)

"Sonata No. 7 in D Major" (Haydn)

"Malaguena, from the 'Spanish Suite'

"Autumn Leaves" (Williams),
"Etude No. 13 in Ab Major" (Chopin)
"Waltzes No. 2, 3, 7 and 14" (Chopin)
"Sonata No. 8" (Mozart)

"Two Part Inventions" (Bach)

STEPHANIE MOWERY AND ALAN EVERETT, Flutists

Selected Hymns and arrangements

CARMEN LE PERE (Soprano) and GERALD LE PERE (Tenor)

Selected Sacred and Secular Solos, and Duets

HARTFORD ITINERARY

June 16-Depart 12:00 noon from Houston's new Intercontinental Airport on Eastern's Flight No. 58.

June 16-Arrive Kennedy Airport, New York at 4:05 P.M. and transfer to chartered buses for Hartford.

June 17-3:00 P.M.-Color Telecast (Channel 18) June 17-5:30 P.M.-Russian Baptist Camp Supper and Program

June 18-12:00 noon-Concert, Constitution Plaza June 18-8:00 P.M.-Color Telecast (Channel 30) June 19-6:00 P.M.-Sing First Baptist Church

June 20-12:00 noon-Sing Civitan Club June 20-8:30 P.M.-Color Telecast (Channel 8) June 21-7:30 A.M.-Trip to Boston (Day Off)

June 22-11:00 A.M.-First Baptist Church June 22-7:00 P.M.-Crusade Services begin and group divided to sing for Spanish, Italian, Slavic (Russian, Ukrainian, Polish) and English

Services June 23-12:00 noon-Sing Rotary Club

June 23-7:00 P.M.-Crusade Services

June 24-10:00 A.M.-Color Telecast (Channel 3) June 24-2:00 P.M.-Visitation

June 24-7:00 P.M.-Crusade Services June 25-10:00 A.M.-Visitation

June 25-7:00 P.M.-Crusade Services June 26-10:00 A.M.-Visitation

June 26-7:00 P.M.-Crusade Services June 27-9:00 A.M.-Picnic at Beach (Day Off) June 27-7:00 P.M.-Crusade Services June 28-10:00 A.M.-Visitation

June 28-7:00 P.M.-Combined Crusade

Services June 29-11:00 A.M.-First Baptist Church June 29-3:00 P.M.-Combined Crusade Services June 30-2:00 P.M.-Leave Hartford on

chartered buses for New York June 30-6:05 P.M.-Leave New York for Houston on Eastern's Flight No. 53

June 30-8:37 P.M.-Arrive at Houston's Intercontinental Airport

WESTBORD HIGH SCHOOL STAGE BAND 1967

Side 1



#ME211 A

Sir What's New Kismet Plan Panthor September Song Mountain Greene Westbors Hish School No cover 5-

WESTBORD HIGH SCHOOL STAGN BAND 1967

Side 1



NE 211 B

Woodchopper's Ball

Don't Take Your Love From Me

Soft Winds

Harlem Nocturne

Somewhere My Love

STAYIN' ALIVE & 19 OTHER TOP HITS

BY DYNAMIC SOUND



J.#2007 3313 STEREO	RECORD#1	SIDE
HUM DEED IS AUTH I UNE	Ctiqueed / Inichannell	(2004)
HOW DEEP IS TOUR LOVE	Sugwood/Onichappen	(RM:)
BLUE BAYOU	Acuff-Rose	(BMI)
SENTIMENTAL LADY	Warner Bros.	(ASCAP
COME SAIL AWAY	Almo/Stygin	(ASCAP
NATIVE NEW YORKER	Featherbed/Desideratia	
	Unichappell	(BMI)
	BLUE BAYOUSENTIMENTAL LADYCOME SAIL AWAY	HOW DEEP IS YOUR LOVE Stigwood/Unichappell BLUE BAYOU Acuff-Rose SENTIMENTAL LADY Warner Bros COME SAIL AWAY Almo/Stygin NATIVE NEW YORKER Featherbed/Desideratia

(P) 1978 T.E.J. RECORDS, INC. NEW YORK

RECORD#1 SIDE/A

STAYIN' ALIVE & 19 OTHER TOP HITS

BY DYNAMIC SOUND



E.	J.#2007 331 (STEREO	RECORD#1	SIDE B
1.	YOU LIGHT UP MY LIFE	Big Hill	(ASCAP)
	SLIP SLIDIN' AWAY		
3.	WE ARE THE CHAMPIONS. Glenwood	Music Corp	(ASCAP)
4.	SHORT PEOPLE	High Tree	(BMI)
5 .	HEY DEANIE	A.M./U.S.A.	(BMI)

1978 T.E.J. RECORDS, INC., NEW YORK

STAYIN' ALIVE & 19 OTHER TOP HITS BY DYNAMIC SOUND



T.E.J. #2007 3313 STEREO

RECORD#2 SIDE A

13	IT'S SO EASY	MPL Communication	i iniidi)
2,	DON'T LET ME BE MIS	SUNDERSTOOD, Ben E. Benjamii	
		Stonebridg	
4,	DISCO INFERNO	Six Strings Music/Golden Fleec	e Ascap
5,	YOU'RE IN MY HEART	Riv	I IASCAP



STAYIN' ALIVE & 19 OTHER TOP HITS BY DYNAMIC SOUND



A DESCRIPTION OF FREE L

TOTAL STORES - FISH D

- 1 WE'RE ALL ALONE BUT Staggs (ASTA)

 2. STAYIN ALIVE Stigwood/Unichapped blaye

 1. TURN TO STONE United and the Joelaniga blaye

 4. JUST THE WAY YOU ARE Joelaniga blaye

 5. DON'T IT MAKE MY BROWN EYES BUT United Artists (IM)
 - () 1978 T.E.J. RECORDS, INC., NEW YORK



WESTMOOR HIGH SCHOOL STAGE BAND CONCER

January 21, 1964 Howard Loeffler, Director Mel Ellison, Student Director



LRS 1264-2117 A

Dizzy Atmosphere (Gillespie) The Man With A Horn La Nevada Blues (GII EVAIIA,
Artistry In Bolero (Rugolo)

Moanin'
(Timmons; arr. L. Blake)

Blue Casino
(Charles Brickley)

SERVICE - 2201 Burbank Blvd.



WESTMOOR HIGH SCHOOL STAGE BAND CONCERT

January 21, 1964 Howard Loeffler, Director Mel Ellison, Student Director



LRS 1264-2117 B

Willow Weep For Me (Ronell) Lullaby of Birdland (Shearing)

Jazz Suite (Seibert)

Saint Louis Blues (Handy)

Jet Out of Town

(Osser-Osser)

SERVICE - 2201 Burbank Blvd. Reed Fracture (Cox)



1969 Amway International CONVENTION HIGHLIGHTS

Side 3 Amway Corp. Ada, Michigan



331/3 RPM 25037

Direct Distributor Success Stories

- 1. Bill and Jan Campbell
 Double Diamond Direct Distributors,
 New York
- 2. Presentation of the Eternal Flame of Free Enterprise by Fred G. Clark, Chairman of the American Economic Foundation



1969 Amway International CONVENTION HIGHLIGHTS

Side 4 Amway Corp. Ada, Michigan



(1

33¹/₃ RPM 25038

Direct Distributor Success Stories

- 1. Dick and Bunny Marks
 Gold Emerald Direct Distributors, Florida
- 2. Dusty and Betty Owens

 Gold Emerald Direct Distributors, Florida



1969 Anway International CONVENTION HIGHLIGHTS

Side 5 Amway Corp. Ada, Michigan



3312 RFW 25039

Address by Jay Van Adel Chairman of the Board



1969 Amway International CONVENTION HIGHLIGHTS

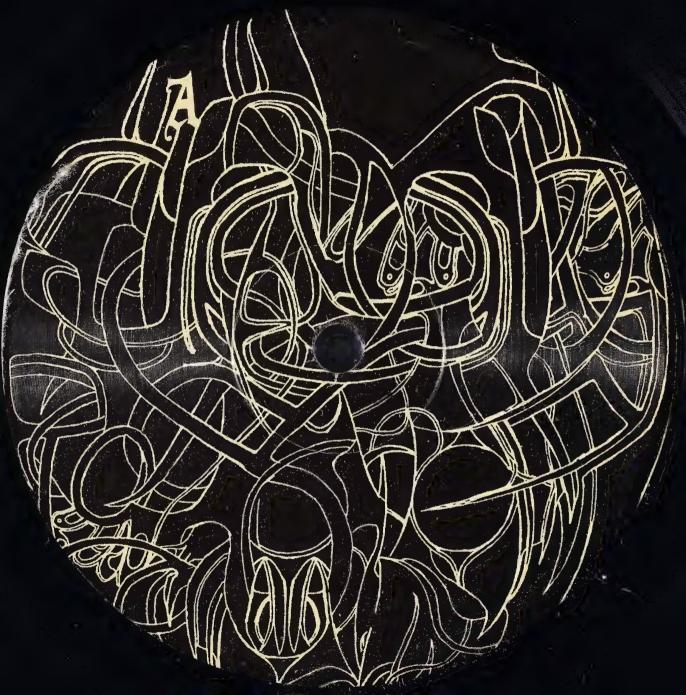
Side & Amway Corp. Ada, Michigan



381/2 RPM 25040

Address by Rich De Vos Amway President

Finale - Sung by the Sanborn Singers





Gown Wandering Glory

1. Am I Free 2. How Long

Ecstatic Yod
e#94e/fypl99

Gown Wandering Glory

3. The Line 4. Part One 5. Shadows

Ecstatic Yod
e#94e/fypl99

RECORDS

Side 1



19-0x-50x 337/ Microgroups

SAMERENT FOR TOWAY

A Shabbat Service for the Refermed Littings composed by Gershon Ringsley

Orokestra and Charac conducted by the Composer aborpts for Mood Synthesister performed by the Composer for things by Charles A. Annos, trade; Solos, by Clarce Theodorn & Armsser Hyan "The World Dies Nolling, And Lyrios by Hob Lariner Hoster by Bob Carrier and Gershon Mossony

RECORDS

Side 2



LF-GK-VAILE 337/ Micrograeva

SHABBAT FOR LODAY

A Shabbat Service for the Reformed Liturgy composed by Gershon Kingsley

Dishesiya and Chores conducted by the Composer Example for Moog Synthesizer perionage by the Composer Rendings by Charles A. Annos, Rubbi Selos by Contar Theodorn I. Arradon Hymo, "The World Goes Rolling On" by Fig. by Rub Laximer Moose by Bob Laximer and Gersham Kingstey

Pace Publications (ASCAP)

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Moral Re-Armament, Inc.

STEREO

SIDE ONE

Pace Publications 833 S. Flower St. Los Angeles California. Made in U.S.A.

PACE #1101 **TAPE** #SUB-2049

Up with



People" MUSICAL

1. "DON'T STAND STILL-SHOWBOAT-GO BOAT" - COLWELLS AND CHORUS (2:44)

(P. Colwell ASCAP, R. Colwell ASCAP, H. Allen ASCAP) 2. "DESIGN FOR DEDICATION" - COLWELLS (2:10)

(David Bliss Allen ASCAP)

3. "RUN AND CATCH THE WIND" - THE GREEN GLENN SINGERS (1:59) (Glenn Close)

4. "THE RIDE OF PAUL REVERE" - COLWELLS AND CHORUS (3:47) (P. Colwell ASCAP, R. Colwell ASCAP)

> 5. "SOMEWHERE" - LINDA BLACKMORE (1:43) (P. Howard, G. Fraser PRS)

6. "YOU CAN'T LIVE CROOKED AND THINK STRAIGHT" COLWELLS AND CHORUS (2:43)

(P. Colwell ASCAP-1961)

7. "UP WITH PEOPLE" - COLWELLS AND CHORUS (3:45) (P. Colwell ASCAP, R. Colwell ASCAP)

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Moral Re-Armament, Inc.

STEREO

SIDE TWO

Pace Publications 833 S. Flower St. Los Angeles California. Made in U.S.A. PACE #1101

TAPE # **SUB-2050**

"Up with sing-out

People"

I. "A NEW TOMORROW" - COLWELLS AND CHORUS (2:35)
(T. Colwell, H. Allen ASCAP)

2. "THE BALLAD OF JOAN OF ARC" - COLWELLS AND LINDA BLACKMORE
(3:47) (David Bliss Allen ASCAP)

3. "THE SPIRIT OF THE GREEN" - EFFIE GALLETLY AND CHORUS (2:08)
(P. Colwell ASCAP, S. Colwell ASCAP, H. Allen ASCAP)

4. "DON'T STAND STILL" - COLWELLS AND CHORUS (1:49) (P. Colwell ASCAP, R. Colwell ASCAP)

5. "WHAT COLOR IS GOD'S SKIN" - COLWELLS AND CHORUS (2:32) (T. Wilkes, D. Stevenson)

6. "THE HAPPY SONG" - THE GREEN GLENN SINGERS (2:00) (Glenn Close)

7. "FREEDOM ISN'T FREE" - COLWELLS AND CHORUS (2:43) (P. Colwell ASCAP, R. Colwell ASCAP)

8. "WHICH WAY AMERICA?" - CHARLES
WOODARD AND CHORUS (2:30)
(David Bliss Allen ASCAP)



SOUL IN THE RORN

LSP 3878 (UPRS-5198)



SIDE 1

Charles and the second second





IN THE HORN

15 3878 (UPRS-5199)



SIDE 2

STEREU

"MESMERIZING."

PEOPLE MAGAZINE

"ONE OF THE FINEST FILMS OF THE YEAR."

GOOD MORNING AMERICA

90475-1



ISLAND VISUAL ARTS

90475-1-E STEREO



@ 1985 Island Visual Arts

CRIGINAL SOUNDTRACK ALBUM WITH-MUSIC & DIALOG

I KISS OF THE SPIDER WOMAN OVERTURE* (1:50), 2: THE MOST RAVISHING WOMAN* (2:25)

3. VISIONS OF THE ULTRA-RHINE* (1:15), 4: KABAREI* (1:14); 5. JE ME MOQUE DE

L'AMOUR*+ (2:48); 6. MOLINA'S FANTASIES* (1:48); 7. LUNAPARK* (1:32)

*MUSIC BY John Neschling in association with Nanido Carneiro

Published by DeShniin, Inc., ASCAP

*Music by Wally Badatou

Published by Island Music, Inc., BMI

*Sung by Sania Braga, Lyrite by Manuel Puig and David Weisman

Produced by Danny Holloway

ST-IL-855809-5P

ISLAND

ISLA





ISLAND

90475-1-E STEREO



@ 1985 Island Visual Arts

KISS OF THE SPIDER WOMAN

CISS OF THE SPIDER WOMAN

ORIGINAL SOULHAO IV* (5:15) 2. THE AVOCADO SCENE (1:04)

3. KISS OF THE SPIDER WOMAN THEME* (3:44) 4. THE CALL* (1:04)

3. VALENTIN'S MESSAGE (:19) 6. BLUE FOR YOU * (:42)

7. GOOD-BYE MAMA* (:58) 8. SPIDER WOMAN FINALE* (2:58)

*Music by Maha Neschling in association with Nanda Carneiro

Published by DeShulin, Inc. ASCAP

*Music by Wally Badarou

Published by Island Music, Inc., BMI

Produced by Island Music, Inc., BMI

Produced by Danny Molloway

ST-IL-855810-SP

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FULL FREQUENCY RANGE RECORDING

STEREOPHONIC

SPEED 33-4

Side

8ELL TVZ

1. Introduction
2. Left right channel identification, loud speaker balance and channel phasing
3. Monophonic music (for loud speaker balance and phasing)
4. Tone Controls
5. Sound colouration
6. Stereophonic music (Aldrich)
7. Groove-jumping and distortion
8. Silent grooves

Commentary written by:
Hugh Mendi
Arthur Bannister
Cyril Windebank
Narrators:
Jack De Manio
& Elizabeth Knight

Narrators:
Jack De Manio
& Elizabeth Knight

MADE IN ENGLAND BY THE DECCA RECORD CO. 170

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FULL FREQUENCY RANGE RECORDING

TEREOPHONIC

SPEED 33-4

Side



6ELL TV2

2 PS 523

1. Live versus recorded sound
2. Wow and Flutter
3. Anti-skating band (with ungrooved section)
4. Crosstalk
5. Music show-piece: Háry János (Kodály)
London Symphony Orchestra
conducted by I. Kertesz
Commentary written by:
Hugh Mendl
Arthur Bannister
Cyril Windebank
Nagrators:
Jack De Manio
& Elizabeth Knight

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RECORDS

TU ERES GRANDE SENOR

EL TRIO LIRICO MISIONERO ELIUD-ANGEL-JOSE LUIS

33% RPM



1972 A

1-TU ERES GRANDE SEÑOR - J.L.S.

2-EXAMINATE - J.L.S.

3-MI CANCION ES PARA TI - ILS.

4-GRACIAS SEÑOR - J.L.S.

5-LA VIDA ES VANIDAD - G. Flores

RECORDS

TU ERES GRANDE SEÑOR

EL TRIO LIRICO MISIONERO ELIUD-ANGEL-JOSE LUIS

33% RPM



1972-B

I-CRISTO PRECHOSO NOMBRE - I.L.S.

2-VENGO A QUE ME PERDONES - J.L.S

3-ERRANTE - J.L.S.

4-ALMA ALEGRE - J.L.S.

5-VELOCES - A Droitin

THE AND O

"M. POINT II NOTSON DYNAMIC

A DYNAMIC SOUNDS PRODUCTION MORE CARNIVAL

YRON LEE & THE DRAGONAIRES

- DUSTBIN COVER

2 NORMAN IS THAT YOU?
(Dennis Williams) KH Music

3 HER MAJESTY
(McCartha Lewis) KH Music

4 STAR WARS SOCA
theme from Stars Wars"
(John Williams)
Fox Fanfare Music Inc. (BMI)

5 PENNY
(A Roberts) Kitch Music

KING KONG
(Slinger Francisco) Sparrow Music
Arrangers: U. Belfast, N. Hinds
Producer. Byron Lee
Engineer: Philip Ziadie

THE WANUEACTURER A PRAGONAIRES

1978 Dynamic Sounds

2 SUGAR BUM BUM
(A. Roberts) Kitch Music
3 CAUDEAMUS IGITUR
from "the student prince"
(Traditional) Sheila Music
4 COME LE' WE JAM
(McCartha Lewis) KH Music
5 TRIBUTE TO KITCH
PAN IN THE 21st CENTURY
THE DOG
SOCIAL DORA
DRUMMER BOY
(A. Roberts) Kitch Music
Arrangers: U. Belfast, N. Hinds
Producer: Byron Lee
Engineer: Philip Ziadhe

"NOSTON II JANGICO. W.I.

A DYNAMIC SOUNDS PRODUCTION



WELCOME TO ALFRED COUNTRY

THE LAND OF JAZZ

Cal. State - Northridge, Jazz Band

Under the direction of JOEL LEACH Sandy Feldstein, Producer

SIDE 1



STEREO

Blues in Flat E 2. Hail to the Blues 3. Pictures at an Exhibition 4. Streetlife 5. You're the One 6. Once Over Lightly 7. Jazz for Jackie 8. Cinco De Mayo 9. Stargazer 10. Ease on Down

ALFRED PUBLISHING RECORDS 15335 Morrison Street Sherman Oaks, CA 91403

AP 111877 A

WELCOME TO ALFRED COUNTRY

THE LAND OF JAZZ

Cal. State - Northridge, Jazz Band

Under the direction of JOEL LEACH Sandy Feldstein, Producer

SIDE 2



STEREO

Back Bay Shuffle 2. Blues Dirge 3. Get Down 4. J.A.W.S.
 Big Band Ballad 6. The Count's Court 7. Give Me That Funky Feelin's
 Ballad for a Bluebird 9. Blowin' the Blues
 A Merry Disco Christmas 11. Miles of Stone

ALFRED PUBLISHING RECORDS 15335 Morrison Street Sherman Oaks, CA 91403

AP 111877 B

paragon

ABOVE THE RIVER OAK ISLAND MYSTERIES

Side One



STEREO ALS 320 A

- 1. BALLAD OF OAK ISLAND 2.32 (Andy Demont)
- 2. MOTHER 2.26
- 3. FOR THE GOOD TIMES 3.10
- 4. MULE SKINNER BLUES 2.21 5. MY LITTLE FIDDLE 1.36
- (Chess Demont)
- 6. LOVE IS HARD TO FIND 2.08 (Andy Demont)

O'STRIBUTED BY ALLIED RECORD CORP. - MADE IN CANADA

paragon

ABOVE THE RIVER OAK ISLAND MYSTERIES

Side Two



ALS 320 B STEREO

- 1. ABOVE THE RIVER 2.10 (Andy Demont)
- 2. THESE HANDS 2.26
- 3. THERE NEVER WAS A TIME 2.25
- 4. OLD SHEP 2.27
- 5. OAK ISLAND SUNSET 1.27
- (Gerry Stevens)
 6. MY ONLY POSSESSION 2.40

OISTAIBUTED BY ALLIED RECORD CORP. -MADE IN CANADA



CPL2-1101-1-A

Metal Machine Music The Amine **\beta** Ring

Lou Reed



Metal Machine Music A-1 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A.

•• 1975 RCA RECORDS

Side D Stereo

CPL2-1101-1-D

Metal Machine Music The Amine β Ring

Lou Reed



Metal Machine Music A−4 16:01 or ∞ (Lou Reed)

An Electronic Instrumental Composition

TM(s)® RCA CORP.-MADE IN U.S.A.

(P) 1975 RCA RECORDS

Side B Stereo

CPL2-1101-2-B

Metal Machine Music The Amine β Ring

Lou Reed



Metal Machine Music A-2 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A. 1975 RCA RECORDS

Side C Stereo

CPL2-1101-2-C

Metal Machine Music The Amine & Ring

Lou Reed



Victor

Metal Machine Music A-3 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A. ® 1975 RCA RECORDS





HLP 8504

(8504XX)

© 1966 Hanna-Barbera Productions

BAROQUE 'N' (ROLLING) STONES THE NEW RENAISSANCE SOCIETY

- I CAN'T GET NO SATISFACTION
 - (Jagger Richard) Immediate Music, Inc.
- 2. 19TH NERVOUS BREAKDOWN
 - (Jagger Richard) Gideon Music Corp. BMI
- 3. CRY TO ME
 - (Russell) Mellin Music Inc.
- Progressive Music Pub. Co. BMI
- TELL ME (You're Coming Back) (Jagger - Richard)

Southern Music Pub. Co., Inc. ASCAP



33 1-3 RPM STROBE 60 CYCLE









33 1/3 RPM MICROGROOVE

AUDIBLE/INAUDIBLE SIGNAL **GUITAR**

DRUGS IN OUR SOCIETY

O-ED PRODUCTIONS DIN TO COPYRIGH. THE DRAL FILMS, INC **MARIJUANA**

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33 1/3 RPM MICROGROOVE

AUDIBLE/INAUDIBLE SIGNAL **GUITAR**

DRUGS IN OUR SOCIETY

OF DROUGS IN OUR SUCIEIT

OF CATHEDRAL FILMS, INC. ALL RADIO AND TELEUISION REIGHT.

Shadow Fox

SIDE ONE 33 1/3 RPM STEREO



Time 21:21 (NR14178-1)

- 1. ROADIE
- 2. MUSICIAN'S SONG
- 3. ROCKIN PARTY
- 4. WALK AWAY

Shadow

SIDE TWO 33 1/3 RPM STEREO



Time 20:42 (NR14178-2)

- 1. MET HER LAST NIGHT
- 2. I CAN'T STAY
- 3. COME WITH ME
- 4. PLAY ON

CVASSICS



HIS HOLINESS POPE PAUL VI SPEAKS

CLA 5000 Side I



L.P. 33 1/3

ADDRESS
TO THE
UNITED NATIONS

October 4, 1965

AHOH-RIDELITY

SUPERTONE

CVASSIC (

HIS HOLINESS POPE PAUL VI SPEAKS

CLA 5000 Side 2



L.P. 33 1/3

MASS FOR PEACE

AT

YANKEE STADIUM

October 4, 1965

HICH. FIDELITY

SUPERTONE

AIRWAX RECORDS

Casey Jones Still Kickin'

Side A AW3839 (41585)



Produced and arranged by Casey Jones (C) (P) 1983

- 1. HOT IN THE BOTTOM, PART 1 (Casey Jones, Gold Plate Music, BMI)
 - 2. HAPPY HOME

(Casey Jones, Gold Plate Music, BMI)

3. I GOT YOU BABY

(Casey Jones, Gold Plate Music, BMI)

4. GIVIN' IT UP

(Casey Jones, Gold Plate Music, BMI)

Dist. Rooster Blues Records

Dist. Rooster Blues Records

2615 N. Wilton Ave., Chicago, IL 60614

P.O. Box 148, London W9 1dy, U.K.

P.O. Box 148, London W9 1dy, U.K.

P.O. Box 43331 • CHICAGO

AIRWAX RECORDS

Casey Jones Still Kickin'

Side B AW3839 (41585)



Produced and arranged by Casey Jones (P) 1983

1. Medley: GOOD GOLLY, MISS MOLLY (Marascalco-Blackwell, John Dora Music)/

LONG TALL SALLY

(Penniman-Johnson-Blackwell, ATV Music Corp.)

2. BRING THE SUNSHINE IN

(Casey Jones, Gold Plate Music, BMI)

3. BACK TRACKIN'

(Casey Jones, Gold Plate Music, BMI)

4. HOT IN THE BOTTOM, PART 2

4. HOT IN THE BOTTOM, PART 2
(Casey Jones, Gold Plate Music, BMI)

AFCORDS • P.O. BOX 43331 • CHICAGO. IL



EY MAC DEMO SIDE PRODUCTION STUDIOS: MASHINIVA VIENNESSEE P 1975 PROD. S. BOX TISA, DECATUR, ALABAMA 35601



STEREO

WD2



-LIEUTING-

"EZEKIEL'S VISION"

Stereo 33-1/3 RPM



Side 1 77-182 Time 23:00

DR. RONALD E. ODOM

Pastor and Founder of
THE LIFELINE MISSIONARY
BAPTIST CHURCH

Birmingham, Alabama

"EZEKIEL'S VISION"

Stereo 33-1/3 RPM



Side 2 77-182 Time 16:00

DR. RONALD E. ODOM

Pastor and Founder of
THE LIFELINE MISSIONARY
BAPTIST CHURCH

Birmingham, Alabama





REPRISE RECORDS

THE SECOND COMING LITTLE RICHARD

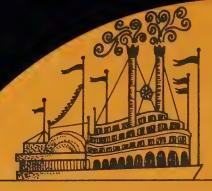
Produced & Arranged by R. Penniman & R. Blackwell

MS 2107 (31,484)



SIDE

- 1. MOCKINBIRD SALLY 3:39 (R. Penniman) Payten Music, Inc. - BMI
- 2. SECOND LINE 3:20 (R. Penniman-R. Blackwell) Payten Music, Inc./ Bla-Cron Music - BMI
- 3. IT AIN'T WHAT YOU DO, IT'S THE WAY HOW YOU DO IT 2:45 (Pete Kleinman-R. Penniman) Payten Music.
- 4. THE SAINTS 5:00 (Arr. R. Penniman-R. Blackwell) WB Music Corp. - ASCAP/Bla-Cron Music - BMI
- 5. NUKI SUKI 5:28 WARNER BROS RECORDS INC. MADE INU.S.A. (Bill Hemmons) Bla-Cron Music - BMI REPRISE RECORDS, A DIVISION OF Warner Bros. Records Inc.





REPRISE RECORDS

THE SECOND COMING LITTLE RICHARD

Produced & Arranged by R. Penniman & R. Blackwell

MS 2107 (31,485)



SIDE

- 1. ROCKIN' ROCKIN' BOOGIE 5:26 (R. Penniman-S. Hunter) Payten Music, Inc. - BMI
- 2. PROPHET OF PEACE 3:15 (R. Penniman) Payten Music, Inc. - BMI
- 3. THOMASINE 4:00 (R. Penniman-Maybelle Jackson)
- Payten Music, Inc./Bla-Cron Music BMI 4. SANCTIFIED, SATISFIED TOE-TAPPER (R. Penniman) Payten Music, Inc. - BMI

Warner Bros. Records Inc.

AEDAISE AECOADS, A DIVISION OF WARNER BROS. RECORDS INC.



Quake Theme Aftermath The Hall of Souls



It Is Raped Parallel Dimensions Life





Damnation Focus Falling The Reaction







COUNTERPOINT/ESOTERIC RECORDS



COUNTERPOLATION CPST-5550-A

"DOCUMENTARY TALKING BLUES"

PAT FOSTER AND DICK WEISSMAN
Vocals, Guitar and Banjo

1. ORIGINAL TALKING BLUES 3:12

2. TALKING DUST BOWL 2:15

3. TALKING MIGRANT 6:00

4. TALKING SHARECROPPER 1:59

5. TALKING MIRER 2:00

6. TALKING MINER 2:00

6. TALKING BONNEVILLE DAM 1:38

7. TALKING TVA 1:09

PECORDS: 10920 WILSHIRE BOULEVARD



A EVEREST RECORDS PRODUCTION

COUNTERPOINT/ESOTERIC RECORDS



COUNTERPOOLET TALKING BLUES"

PAT FOSTER AND DICK WEISSMAN
Vocals, Guitar and Banjo

1. TALKING UNION 2:58
2. TALKING SAILOR 2:14
3. TALKING UNION VOTER 1:58
4. TALKING UNION VOTER 1:58
4. TALKING RENT 1:15
5. TALKING HITLER'S HEAD OFF 6:00
6. TALKING ATOM 2:33
7. TALKING SUBWAY 1:50

PECORDS: 10920 WILSHIRE BOULEVARD

T. Nunn)

1. 二人だけ(ウイ・アー・オール・アローン)
We're All Alone (B. Scaggs)
2. 闘牛士のマンボ La Macarena (B. B. Monterde)
3. メモリー Memory (A. L. Webber/T. S. Elliot/T. Nunn)
4. ナイト・バーズ Night Birds (W. Sharpe/R. Odell)
5. ナウズ・ザ・タイム Now's The Time
(C. Parker)
柏木玲子(1) 林アキラ(2,3)
窪田 宏(4,5)
即1983



2 STEREO
TP-72385 (TP-72385-B) 331/3r.p.m.

バース・オブ・ニュー
エレクトーン FX-1
BIRTH OF NEW/ELECTONE FX-1
BIRTH OF NEW/ELECTONE FX-1
(アン・オン・クラシック
Hooked On Classics (L. Clark)
5. ブランデンブルク協奏曲
Brandenburgische Konzerte (J. S. Bach)
柏木玲子(4,5) 林アキラ(1)
窪田 宏(2) 川田祐子(3)
©1983



PENNY

FOOTPRINTS IN THE SAND THE TRADEWINDS

SIDE ONE



PR 140

1. THE DOCTOR (Soca/Dave Martins)
2. WESOKAH

(Soca/Rosteing-Dayal)
3. NO MAN

(Reggae/Rosteing-Dayal)

4. FOOTPRINTS (Ballad/Dave Martins)

5. CHOCOLAT

(Cadence/Dave Martins)

Produced by - The Tradewinds Arrangements - The Tradewinds

Made In Canada

PENNY

FOOTPRINTS IN THE SAND THE TRADEWINDS

SIDE TWO



PR 140

1. PLAY THE THING
(Spouge/Dave Martins)
2. DORA
(Calypso/Dave Martins)
3. GET UP AND GET
(Raggae/Dave Martins)
4. TELEVISION TALK
(Calypso/Martins-Legerton)
5. FI FI
(Cadence/Dave Martins)

Produced by - The Tradewinds Arrangements - The Tradewinds

Made In Canada



GOODYYEAR

"MUSICA PARA BAILAR"
ECOS DE BAILE

VOLUMEN I



LADO A

1. Que Me Coma el Tigre

Eugenio García C. - Los cinco de Oro

2. Pájaro Loco

Lucho Bermúdez - Lucho Bermúdez y su Orquesta

3. Muchachita

Alfonso Hernández - Los Brillantes

- 4. Caminito de Flores
- G. Guerrero Sonora Chicho Medina
 - Micaela
 - D. R. A. Los cinco de oro
 - 6. Gota Fría

Emiliano Zuleta – Colacho Mendoza y su conjunto



GOODYYEAR

"MUSICA PARA BAILAR" ECOS DE FIESTA

VOLUMEN I



LADO B

1. Hace un año F. V. Leal -Amanecí en tus brazos - J. A. Jiménez Allá en el rancho grande - Tradicional

2. Toy contento - J. V. Torrealba
San Fernando-Caprichito - L. Bermúdez

3. Barrilito - W. Glahe El Botecito - P. Guizar El parrandero - D. R. A.

Manuel Jota Bernal, su órgano, coros y ritmos



GOODSYFAR

"MUSICA PARA RECORDAR" ECOS DÉ ANTAÑO

VOLUMEN II



LADO A

- 1. Bacatá F. Cristancho Francisco Cristancho, Jr.
 - 2. La Cuaneña N. Benavides / D. R. A.

Coros de Provincia

- 3. Añoranzas Los Fronterizos
- 4. Tengo nostalgia de campo
 - P. Hernández Berenice Chaves
- 5. La Galopera M. Cardozo Ocampos

Luis A. del Paraná y Los Paraguayos

6. Cabeza de hacha - Ch. F. Arango Jorge Ariza y su Requinto



GOODSYFAR

"MUSICA PARA RECORDAR" ECOS DEL TERRUÑO

VOLUMEN II



LADO B

- Alma Santandereana H. Suárez
 Trío los Zafiros
- 2. Perfiles A. S. Gómez Est. Santiago de Cali
- 3. El Trapiche E. Murillo Coros de Providencia
- 4. Destino la ciudad Harold Berenice Chaves
 - 5. Isabelita M. C. de Valcárcel

Est. Alma del Tolima

6. Bonita - José Macías

Los Caracoles de Oro



GOODSYEAR

"MUSICA PARA ESCUCHAR" ECOS INTERNACIONALES

VOLUMEN III



LADO A

- 1. Mrs. Robinson Paul Simon
- 2. Que tiempo tan feliz G. Raskin/E. Marnay
- 3. Puesto que me amas Hadjidakis/Delanoe
 - 4. Chitty chitty banga bang
 - R. M. Sherman / R. B. Sherman
 - 5. Respect Otis Redding
 - 6. Uno tranquilo Pace/Panzeri/Piwat

PAUL MAURIAT Y SU ORQUESTA



GOODSYEAR

"MUSICA PARA ESCUCHAR"
ECOS DE ROMANCE

VOLUMEN III



LADO B

- Soy como quieres tú José Morante - Jesús David Quintana
- 2. Se acabó J. Gutiérrez Clemencia Torres
 - 3. Mi dicha lejana

Fco. Ayala B. - André y su conjunto

4. Una mentira piadosa

Hnos. García S. - Los Wilcox

- 5. Una lágrima W. Willer Jesús David Quintana
 - 6. Esta noche la paso contigo
 - L. Barraza Mario Gareña

PROUD EARTH

Chief Dan George Arliene Nofchissey Williams Rick Brosseau

Produced by Stan Bronson
Elppa Rednet Productions



SC-60 LP STEREO Side 1

- 1. Chief's Lament 2:58 [Arliene Nofchissey Williams]
- 2. Rhymes and Reasons 2:54 [John Denver]
- 3. Kindred Spirit 2:48
 [Allen and Leonie Hunt]
- 4. Here Is Heaven, Here Is Home 3:31
 [Allen and Leonie Hunt]
- 5. Moentimmi 1:52
 [Arliene Nofchissey Williams]

P 1975 Salt City Records, Inc. Made in USA



PROUD EARTH

Chief Dan George Arliene Nofchissey Williams Rick Brosseau

Produced by Stan Bronson
Elppa Rednet Productions



SC-60 LP STEREO Side 2

SALT CITY

- 1. Proud Earth (Song of the People) 3:28 [Arliene Nofchissey Williams]
- 2. Canyons 2:24 [Stan Bronson]
- 3. Spring (from "Season Suite") 3:11 [John Denver, Mike Taylor, Dick Kniss]
- 4. The Eagle and The Hawk 3:13
 [John Denver and Mike Taylor]
- 5. Mountain Air 3:12 [Allen and Leonie Hunt]

P1975 Salt City Records, Inc. Made in USA



WTG 19353 STEREO



SIDE ONE

1982 Mirage Records Inc.

- 1. CHIC SOUP FOR ONE (5:33)
- 2. CARLY SIMON WHY* (4:06)
- 3. TEDDY PENDERGRASS DREAM GIRL (4:08)
- 4. FONZI THORNTON I WORK FOR A LIVIN' (3:31)

All songs written, arranged and conducted by
Bernard Edwards and Nile Rodgers.

*Song not included in motion picture

ST-WTG-824911-AR

ST-WTG-824911-AR

*AWARNER COMMUNICATIONS COMUNICATIONS COMMUNICATIONS COMMUNICATIONS COMMUNICATIONS COMMUNICA



WTG 19353 **STEREO**



SIDE TWO

1982 Mirage Records Inc.

- 1. CHIC I WANT YOUR LOVE** (6:53)
- 2. SISTER SLEDGE LET'S GO ON VACATION*** (5:08)
- 3. CHIC TAVERN ON THE GREEN (2:15)
- 4. DEBORAH HARRY JUMP, JUMP+ (4:02)

All songs written, arranged and conducted by









MADE IN FRANCE



MUSIQUES DE FILMS D'HORREURS ET DE CATASTROPHES

STEREO
CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR MONO



2M 046 - 96.966

M 046 - 96.966 A

A SUPERTUNES PROD



- 1. NIGHT OF HORROR (Roger Webb) ELCIEN MUSIC LTD
- 2. L'EXORCISTE « Tubular Bells » (The Exorcist) (Mike Oldfield) VIRGIN MUS. LTD
 3. K I N G K O N G (Max Steiner) BOURNE MUSIC LTD.
 - 4. LE BAISER DU VAMPIRE (Kiss of the vampire) (J. Bernard) HAMMER FILM

PRODUCTION — 5. L'AVENTURE DU POSEIDON (The Posedion Adventure)
(Kasha/Hirschchorn) G. H. MUSIC LTD.

6. DRACULA ET LES FEMMES (Dracula has risen from the grave)

(James Bernard) WARNER BROS MUSIC

Geoff Love et son orchestre

Enregistrement: Studio Chappell à Londres

Ingénieur du son : John Iles

Prod.: Norman Newell

TOUS DROITS OU PRODUCTEUR PHONOGRAPHIQUE & OU PROPRIETAIRE DE L'OEUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE



MUSIQUES DE FILMS D'HORREURS ET DE CATASTROPHES

2 STEREO

CE DISQUE PEUT ETRE UTILISE

AVEC UN LECTEUR MONO



2M 046 - 96.966

M 046 - 96.966 B

A SUPERTUNES PROD

1. LA TOUR INFERNALE (The Towering Inferna) (Kasha/Hirschchorn) G.H. MUSIC LTD — 2. AIRPORT 1975 (J. Cacavas) LEEDS MUSIC LTD. — 3. THEATRE DE SANG (Theatre of blood) (M. J. Lewis) UNITED ARTISTS MUSIC LTD. — 4. LES DENTS DE LA MER (Jaws) (J. Williams) LEEDS MUSIC LTD. —

5. FRANKENSTEIN JUNIOR (Young Frankenstein) (J. Morris)
20th CENTURY FOX MUSIC — 6. TREMBLEMENT DE TERRE
(Earthquake) (J. Williams) LEEDS MUSIC LTD.

Geoff Love et son orchestre

Enregistrement : Studio Chappell à Londres Ingénieur du son : John Iles

Prod. : Norman Newell

TOUS ORDITS DU PRODUCTEUR PHONOGRAPHIQUE & DU PROPRIETAIRE DE L'OEUVRE ENRÉGISTRÉE RÉSERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS



Mom brings Del Monte home

- 1. Overture:24
- 2. Tomato Sauce Cigar 1:00
- 3. Pear Breeze 1:00
- 4. Corn Lizzard 1:00

- 5. Fruit Cocktail Surprise 1:00
- 6. Green Bean Hampster 1:00
- 7. Pineapple Wheelie 1:00
- 8. Cash Register Catsup 1:00
- 9. Finale

DEL MONTE IS THE REGISTERED TRADE MARK OF DEL MONTE CORPORATION - SAN FRANCISCO 94105 ALL RIGHTS RESERVED





ZETA RETICULI a science fiction love story ellight, walter and bennett

All Songs@Jelco Music, Inc.

All Songs@Jelco Music, ASCAP

1. Beginning 2:10

2. Fly 3:19

3. Colder Now 2:03

4. Ghost Ship 3:33

5. Awakening 5:30

All Songs@Jelco Music, Suite 111, Houston: Su



ZETA RETICULI a science fiction love story elliott, walter and bennett

3 STEREO All Songs @Jelco Music, Inc.

1 The Revelation 5:49
2 Kerra 3:55
3 If Not For One Another 3:23
4 Will You Love Me 6:42



京浜女子大学横浜高等学校

秦 楽 部

MI 2096 SIDE I



STEREO 331/3R.P.M

第1回女子バンドフェスティバル(44.2)

組曲第一番-・・・・・ホルスト

第2回女子バンドフェスティバル(45.2)

イギリス民謡組曲……ウィリアムス

コラール・フーガ……バッハ

アニトラの踊り………グリーク

八木筋…………日本民謡

指揮 成曲数塞

報題 成田 歌 録認 GNNA R-4231 ACTURED BY POLYDOR K.K.



京浜女子大学横浜高等学校

秦 楽 部

MI 2096 SIDE 2



STEREO 331/R.P.M

第4回定期演奏会(46.1)

組曲第二番………ホルスト

指揮 成田欽家

指揮 成田欽家

MANUFACTURED BY POLYDOR K.K.

ON THE WAY
TO A LITTLE WAY
(SOUNDTRACKS FROM "NOSFERATU")

Face A

1. MANTRA I (Fricke) 6'14

2. MORNING SUN RAYS (Fischelscher) 3'20

3. VENUS PRINCIPLE (A. Gromer) 4'39

4. MANTRA II - Choir (Fricke) 5'22

SACEM

P 1978

Gammarock Musik
Gmbh

Face B

1. ON THE WAY (Fricke) 4'49

2. THROUGH PAINS TO HEAVEN II
(Fricke - Fischelscher - T. de Jong) 3'37

3. TO A LITTLE WAY (Fricke - Fischelscher - T. de Jong) 2'32

4. ZWIESPRACHE DER ROHRFLOETE MIT DER
SAENGERIN (Fricke) 3'42



- - 4. ZWIESPRACHE DER ROHRFLOETE MIT DER SAENGERIN (Fricke) 3'42
 - 5. DIE NACHT DERHIMMEL (Fricke) 4'03
 - 6. DER RUF DER ROHRFLOETE (Fricke) 3'21

POPOL VUH





THE SYLVERS

STEREO PRD 0007 (MGS 2964)



SIDE 1

(Leon Sylvers III) Dotted L.

*3. ONLY ONE CAN

*3. ONLY ONE CAN

(Leon Sylvers III) Dotted Lion Music/Sylve

4. I'M TRULY HAPPY 2:48

(Jerry Peters) Golden Cornflake Music, Inc./Unichappell Music

5. TOUCH ME JESUS 3:25

(B. Holland-L. Dozier-A. Bond)

Gold Forever Music, Inc. BMI

Produced by Jerry Butler and Keg Johnson

Executive Producer: Michael Viner

*Arcanged by David Crawford

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION



THE SYLVERS

STEREO PRD 0007 (MGS 2965)

WANUENCTURED



SIDE

1. I KNOW MYSELF 3:32

(Leon Sylvers III) Dotted Lion Music/Sylco Music ASCAP *2. CHAOS 3:12

(Leon Sylvers III) Dotted Lion Music/Sylco Music ASCAP

*3. SO CLOSE 2:52 (Leon Sylvers III) Dotted Lion Music/Sylco Music ASCA/P

**4. I'LL NEVER BE ASHAMED 3:13 (James Jonathan Sylvers) Dotted Lion Music/

Sylco Music ASCAP

*5. HOW LOVE HURTS 4:16 (Leon Sylvers III) Dotted Lion Music/

Sylco Music ASCAP

Produced by Jerry Butter and Executive Producer: Michael Viner

*Arranged by David Crawford

**Arranged by Jerry Peters

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION



LAFF-LP A-182-1



STEREO SIDE 1 (S-4587)

FUNKY HONKY-NASTY NIGGER
RICHARD & WILLIE



LAFF-LP A-182-2



STEREO SIDE 2 (S-4588)

FUNKY HONKY—NASTY NIGGER
RICHARD & WILLIE



THE NAVY'S NOT JUST SAYIN' IT, THEY'RE

DOIN' IT!

SIDE 1

- 1. COLLEGE DEGREE (:56)
- 2. GO PLACES #1 (.11)
- 3. GO PLACES #2 (:10)
- 4. STREET-FLEET (:33)

- 5, GO PLACES #3 (:11)
- 6. GO PLACES #4 χ :11)
- 7. GO PLACES #5 (:10)

MUSIC BY PORT AUTHORITY—

ROCK SEGMENT OF THE
U.S. NAVY BAND

Vanguard Associ



THE NAVY'S NOT JUST SAYIN' IT, THEY'RE

DOIN' IT!

SIDE 2

- 8. EQUAL PAY #1
- (:58)9. EQUAL PAY #2
- (:30)10. SCHOOL'S OUT (:56)
- 11. OPPORTUNITY (:32)

- 12. GO PLACES #6 (:11)
- 13. RESPONSIBILITY (:30)
- 14. BALL GAME (:30)
- 15. PARENTS (:30)

MUSIC BY PORT AUTHORITY-

ROCK SEGMENT OF THE
U.S. NAVY BAND

Vanguard Associated the U.S. Navy By Vanguard Ass



RANDY HEBERT ONE MAN MUSIC

Words And Music By Randy Hebert (VRP-RHM-1942-A)



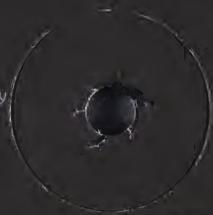
SIDE ONE

- 1. LOSING CONTROL
- 2. WHERE ARE THEY NOW
- 3. HOW SPECIAL YOU ARE
 - 4. WHEN WE LOOK BACK



RANDY HEBERT ONE MAN MUSIC

Words And Music By Randy Hebert (VRP-RHM-1942-B)



SIDE TWO

1. WHOSE TURN IS IT
2. TAKE IT FROM THE SUN
3. GOT WHAT IT TAKES
4. PROMISE ME
5. MUSIC IS THE WAY I LIVE

the Ballad of Lucy Lum

A J Good Apple Inc., Album

BATCH I 33 1/3 RPM



STEREO MK77-619

Don't Burn Down the Birthday Cake
Captain of My Bed
I Lost a Tooth Today
Belly Button Blues
The Ballad of Lucy Lum
The Winter of My Storm

Good Apple products
can be ordered from
BOX 299, CARTHAGE.

62321

the Ballad Lucy Lum

Good Apple Inc. Album

BATCH II 33 1/3 RPM



STEREO MK77-619

God Don't Make Junk Nothing is Something to Do Chimney Bird CAT Boogie Down Breakfast A Friend Is

Good Apple products
can be ordered from BOX 299, CARTHAGE.12.62321

STILL RISING RECORDS

SRR-1003 Feedback Music Ltd. (ASCAP)

Time: 5:35



STEREO SIDE A Matrix No. 13581-A 331/3 RPM



ONCE IS NOT ENOUGH

(R. Mindseed)

LEON LOVE

Produced by Patrick Adams & R. Mindseed for Fire Life Productions Arranged by P. Adams - Mixed by E. Tubo © & ® 1984 Still Rising Records, Inc. 208 W. 30th Street New York, N.Y. 10001

STILL RISING RECORDS

SRR-1003 Feedback Music Ltd. (ASCAP)

Time: 4:23



STEREO SIDE B Matrix No. 13581-B 331/3 RPM

ONCE IS NOT ENOUGH

(R. Mindseed) (Dub Version)

LEON LOVE

Produced by Patrick Adams & R. Mindseed for Fire Life Productions Arranged by P. Adams – Mixed by E. Tubo Edited by J. Morales & R. Mindseed © & © 1984 Still Rising Records, Inc. 208-W. 30th Street New York, N.Y. 10001 WOEN WESERVEN WORK RESERVEN JNAUTHORIZED PULL INTURMANCE BROADCRSTING AS CANE AND ABLE

EPC 65265-1

AND

ALL PIONTS OF THE MANUFACTURER ALL **StereO**





33 1/3 RPM

STEMRA EPC 65265

1. BE FREE (Une belle histoire) (Music: Michel Fugain - Lyrics: Pierre Delanoë) (Adapted by Paul Saide and Cane & Able)

2. SWEET BURN (George Alford) D.R. 3. MARIA (Frenchie Thompson) D.R.

4. NO TIME (Frenchie Thompson-Blinky Bostic) D.R.

5. MASS OF CONFUSION

Le Minotaure

(Worthington Brown) D.R.

(Time: 3:25) (Time: 5:00) (Time: 3:40)

(Time: 3:15)

(Time: 6:17)

COF THIS RECORDED ON SINT SO ST

OF THE OWNER WORK RESERVE NAUTHORIZED. NAMANCE BROADCASING A. MESSAGE TO LOU **CANE AND ABLE** AND

ALL FIGHTS OF THE MANUFACTURER AN **StereO**

EPC 65265-2





33 1/3 RPM

STEMRA EPC 65265

D.R.

6 OF THIS RECORD FROM TEO 1. KEEP ON MOVING (Billy Ellis) (Time: 6:48) 2. RELATING A MESSAGE TO YOU (Frenchie Thompson) (Time: 4:05) (Time: 4:15) 3. STONED GROOVE (George Alford) (Time: 4:12) 4. GEMMA MORETT(Norris Ridguard)



RESERVADOS TODOS

LOS DERECHNA DEL

PRODUCTOR FUNCCRAFITA V

PROFILIARIO (III I GERA III PROEMCIDA

LPP-2039 CARA A Hocko es Venezuela

- 1. PANARILLO (Folklore)
- 2. MARACAIBO EN LA NOCHE (Danza) Jesús Reyes "Rey to"
- 3. POLO MARGARITEÑO (Folklore)
- 4. CANTOS DE MI TIERRA (Bambuco Andino) L. Armas L. Flores
- 5. EL CUMACO DE SAN JUAN (Guasa Caraqueña)
 Francisco Pacheco
- 6 EL DIABLO SUELTO (Vals Zuliano) Heraclio Fernandez

CHELIQUE SARABIA

Producción Nacional

P 1974



REVOLUCION "ELECTRONICA" EN MUSICA VENEZOLANA

LPF-2039 CARA B



RESERVADOS TODOS
LOS DERECHOS DEL
PRODUCIOR
FUNDERAFICO Y
PROPIETARIA DE LA
OURA REFUNDIDA

- 1. POLO CORIANO (Folklore)
- 2. MARE MARE (Folklore) POR COMER ZAPOARA (Francisco Carreño) PAJARO GUARANDOL (Folklore)
- 3. SOMBRA EN LOS MEDANOS (Vals) Rafael Sánchez
- 4. BARLOVENTO (Merengue) Eduardo Serrano
- 5. RIO MANZANARES (Aires Oriental) José Antonio López
- 6. LA BELLA DEL TAMUNANGUE (Folklote)

CHELIQUE SARABIA

Producción Nacional

P 1974



MERCURY

SITAR BEAT BIG JIM SULLIVAN

Side 1



STEREO SR-61137

1. SHE'S LEAVING HOME - 2:39

2. SUNSHINE SUPERMAN - 3:29

3. A WHITER SHADE OF PALE - 2:49

4. LTTS - 3:48

5. THE KOAN - 3:08

PRODUCED BY LOU REIZNER ARRANGED BY JIM SULLIVAN

POMOTIONAL COPY . NOT FOR SALE



MERCURY

SITAR BEAT BIG JIM SULLIVAN

Side 2



STEREO SR-61137

1. TALLYMAN - 2:36
2. THE SITAR & THE ROSE - 2:54
3. TRANSLOVE AIRWAYS (FAT ANGEL) - 2:09
4. WITHIN YOU WITHOUT YOU - 3:50
5. FLOWER POWER - 3:30

PRODUCED BY LOU REIZNER ARRANGED BY JIM SULLIVAN

POMOTIONAL COPY . NOT FOR SALE

Reasure Gardens of Dance

33 1/3



Side 1.

1. Entrance to Exotica

5:14

2. Dance of Mystery 3:20

3. Path of Opals 4:08



4. Court Dance of the She Jinn

5. Ambera: Garden of Delights







All selections composed, arranged and produced by Ramal Lawlarr, BMU. Published by 🕑 © Daughter of the Jinn Music, A division of Lotus Records

Renal Langue, Side 2

33 1/3

1. The Jasmine Dancer

1:47

Stereo L1003

2. Shimmering Veils

3:30

3. Secrets Written In Incense 2:35

4. Emerald Fire 3:48



5. Fountains' Enchantment

2:08

6. The Celestial Gerden 2:08

7. Fragrance of Evening



All selections composed, arranged and produced by Ramal LaMarr, BMI.

Published by ®© Daughter of the Jinn Music,
A division of Lotus Records



Produced by **JAH SCREW**

TR009A

TROO9A

1. HERE I COME
2. TROUBLE MIXED
(B. Levy)

BARRINGTON LEVY

Mixed at Easy St. by Jeff/B. Levy

Mixed at Easy St. by Jeff/B. Levy



Produced by



JAH SCREW 1. RUN COME DUB 2. RUB A DUB (E. Levy) BARRINGTON LEV Y Mixed at Easy St. by Jeff/B. Levy Mixed at Easy St. by Jeff/B. Levy

Boogie Town Records
The Boogie Man

Promo

AlecAnderson

Kiss Reality Goodbye
ph# 407.381.4141



THE SKEEZERS

H H H
RECORDS
SIDE A



HP-6547 c 1987 33 1/3 RPM

LOW RIDING BASS (3:30) LOW RIDING BASS (4:00)

(INSTRUMENTAL)

Written by: David Baer Arranged by: Mikey C.

Rythm Tracks, Scraches by: Grandmaster TMS
Produced by: Visions Productions
Executive Producer: Hugo Sanchez
Programing by: Tolga and P.J.
A.E.P. Ralph Sanchez

THE SKEEZERS

H H H
RECORDS
SIDE B



HP 6547 © 1987 33 1/3 RPM

BUM (2:50) (TMS, Mikey C.)

Produced by: Visions Productions
Executive Producer: Hugo Sanchez
Rythm Tracks & Arranged by: Mikey C.
Programing by: Tolga and P.J
Special Thanks:

Barbara Martinez, Moohammed Moretta, Mike S. Diana Barreto, Frank Walsh, Majestic Sounds, Cool Raul, Devastating Dee, The Crunch Bunch and Hugo Sanchez SAND SUBJECT TO BOSECUTOR SUBJECT TO BOSECUTOR TOUCHÉ Promotional Copy Not For Sale STEREO SIDE A

WRAP IT UP (7:18)

EMDS 6529

33 1/3 RPM

(D. Bell-C. Washington-C. Harvin-B. Alston- K. McGloster)

PRODUCED AND ARRANGED BY DENNIS BELL &

OCLAUDETTE WASHINGTON FOR CITY SLICKER PRODUCTIONS ENGINEERED BY OLLIE COTTON

MIXED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

© & ® 1982 EMERGENCY RECORDS

PRODUCED AND ARRANGED BY DENNIS BELL

MASTERED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

OF THE PRODUCED AND ARRANGED BY DENNIS BELL

MASTERED BY HERB POWERS JR.

PRODUCED AND ARRANGED BY DENNIS BELL &

ENGINEERED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

OF THE PRODUCTIONS & FILMWORKS. INC. / 1220 BROAD ARRANGED BY DENNIS BELL

MERGENCY RECORDS & FILMWORKS. INC. / 1220 BROAD ARRANGED BY DENNIS BELL

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MERGENCY RECORDS & FILMWORKS. INC. / 1220 BROAD ARRANGED BY DENNIS BY DE

RECORDS INC. TOUCHÉ Promotional Copy Not For Sale SIDE B **STEREO EMDS 6529** 33 1/3 RPM INSTRUMENTAL

WRAP IT UP (8:00)

(D. Bell-C. Washington-C. Harvin-B. Alston-K. McGloster)

PRODUCED AND ARRANGED BY DENNIS BELL &

CLAUDETTE WASHINGTON FOR CITY SLICKER PRODUCTIONS ENGINEERED BY OLLIE COTTON

MIXED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

C & P 1982 EMERGENCY RECORDS

PRODUCED AND ARRANGED BY DENNIS BELL

MASTERED BY HERB POWERS JR.

REPROPOSE & FILMWORKS INC. 1220 BROWN

RECORDS & FILMWORKS INC. 1220 BROWN

MIXED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.



UN DISCO IN LATTINA

SIDE A PZ 022 S.I.A.E.



45 RPM

ATWAYS COCA - COLA (T. Coffey-J.Nettlesby)

19 EXTENDED VERSION - 5'05"

2. RADIO VERSION - 4'20"

Manufactured by PZ Productions.

Distributed by Distribuzioni Flying Records Srl.

Made in Italy - Pub. S.I.A.E.

WORK RESERVED UNAUTHORISED PUBLIC

UN DISCO IN LATTINA

SIDE B PZ 022 S.I.A.E.



45 RPM

ALWAYS COCA-COLA (T. Coffey-J.Nettlesby)

- 1. ITALIAN EXTENDED VERSION 5'05"
 - 2. ITALIAN RADIO VERSION 4'20"

Manufactured by PZ Productions. (for contact: 39-81-762-8278) Distributed by Distribuzioni Flying Records Srl. Made in Italy - Pub. S.I.A.E.

CORDED WORK RESERVED UNAUTHORISED PUBLIC PE

RINLEW ALLSTARS

Produced by Laurin Rinder & W. Michael Lewis A RinLew Production Vocal Adapt. & String Arrangements by W. Michael Lewis



PROMOTIONAL COPY NOT FOR SALE

AVI-6058 (118-6058-A) 331/3 RPM

1. LOVE 18 FOREVER (3:42) (B. Champlin) JSH Music (ASCAP)

2. THE GIRL I MET TODAY (4:53)
(D. Austin-E. Shrem) Equinox Music-Satrycon Music (BMI)

3. HOLDING BACK (4:43) Diamond Touch Flow

4. YO MAMA (4:41)

(B. Champlin) JSH Music (ASCAP)

Executive Producers: Ray Harris & Ed Cobb

Recording & Mixing Engineer: Galen Senogles

(P) © 1979 AVI Records Dist. Corp.

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RINLEW ALLSTARS

Produced by Laurin Rinder & W. Michael Lewis A RinLew Production Vocal Adapt. & String Arrangements by W. Michael Lewis



PROMOTIONAL COPY NOT FOR SALE

AVI-6058 (118-6058-B) 331/3 RPM

1. PLAIN JANE (3:27) (D. Austin-T. Duckett) Equinox Music-Satrycon Music (BMI

2. DIDN'T WANT A LOT DID YA (4:48) (R. Patton-K. Chater) British Rocket Music (ASCAP)-

Unichappell Music, Inc. (BMI)

3. TAKING THE PLUNGE (3:47)
(D. Williams-J. Sigman-T. L. Duckett) Equinox Music-Minor Music-Satrycon Music (BMI)

4. SOUL IS FREE (4:03)
(D. Williams) Equinox Music (BMI)

Executive Producers: Ray Harris & Ed Cobb

Recording & Mixing Engineer: Galen Senogles

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HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA 90078



RITMICA BELLICA

SIAE

Lato A



MADE IN ITALY

- 1. PREPARAZIONE BELLICA 2'22"
- 2. TRUPPE A RASSEGNA 3'02'
- 3. SFILATA 3'46"
- 4. I CONQUISTATORI 3'25"

4. I CONQUISTATORI - 3'25"
5. DISFATTA E RITIRATA - 3'15"
6. ATTACCO AL NEMICO - 2'46"
7. ASCESA - 0'57"

Musiche di AWAKE

Musiche di AWAKE

**PRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DEPOSITATO.

**PRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DI QUESTO DI QUES



RITMICA BELLICA

SIAE

Lato



33 giri **SR SP 145**

MADE IN ITALY

- 1. DICHIARAZIONE DI GUERRA 2'43''
- 2. IMBOSCATA 3'21
- 3. RESA UFFICIALI · 2'27"
- 4. TRIBUNALE MILITARE 2'44"

Dimension 5

presents THE ELECTRONIC RECORD FOR CHILDREN

Created by BRUCE HAACK Featuring ESTHER NELSON and BRUCE

Side 1 D 141



CO - 2981 A

- 1. SING B. Haack, C. Kachulis
- 2. MARA'S MOON written by Mara Sokolsky
- 3. DANCE B. Haack
- 4. LISTEN B. Haack C. Kachulis
- 5. POPPIES written by Esther Nelson
- 6. SAINT BASIL arr. B. Haack

© Dimension 5 1969

Dimension 5

THE ELECTRONIC RECORD FOR CHILDREN

Created by BRUCE HAACK Featuring ESTHER NELSON and BRUCE

Side 2 D 141



CO - 2981 B

- 1. NMOO BOISAN B. Haack
- 2. FIRST LADY written by Michael Buckley
- 3. ECHO Performed by Praxiteles Pandel
- 4. AFRICAN LULLABY B. Haack
- 5. SPIDERS B. Haack
- 6. CLAPPING WITH KATY arr. B. Haack
- 7. GOODBYE B. Haack

© Dimension 5 1969



331/3 RPM MICROGROOVE

FULL-RANGE HIGH FIDELITY

A suite composed of original film scores created by James Fagas for Gulf Oil Corporation's sponsorship of the 1964 National Political Conventions.

> PRODUCED BY YOUNG & RUBICAM, INC. • 1964



TCT Records Inc.

TD-201-A STEREO MIXED BY JOHN MORALES



I'M CAUGHT UP INNER LIFE

P. Adams - Terri Gonzalez
Produced by Greg Charmichael and Debbie Hayes
Arranged by Patrick Adams
From the Ip "I Wanna Give You Me" TCT 1001 Ip

® TCT Records Inc. 1979
TCT Records Inc.
7100 Boulvard East
Guttenberg, N.J. 07093

TCT Records Inc.

TD-201-B Stereo MIXED BY JOHN MARALES



I'M CAUGHT UP INNER LIFE

P. Adams - Terri Gonzalez
Produced by Greg Charmichael and Debbie Hayes
Arranged by Patrick Adams
From the Ip "I Wanna Give You Me" TCT 1001 Ip

© TCT Records Inc. 1979

TCT Records Inc.
7100 Boulvard East
Guttenberg, N.J. 07093



33 giri STEREO MONO S.I.A.E.



ECR 101 - B

disco promozionale vietata la vendita

VISIONS FOR SYNTHESIZERS

- 1) GREEN VALLEY 4'57"
- 2) THE GHOST OF THE CASTLE 3'24"
- 3) ROBOT MARCH 3'22"
- 4) ORIENTAL 3'12"
- 5) DYNAMIC ACTIVITY 3'05"

All titles by Vittorio Paltrinieri

- AL C 1911

VOLUME 11

1. D.C. LA RUE - CATHEDRALS (1980)
DISCONET REMIX
2. TIME BANDITS - LIVE IT UP
DISCONET REMIX



1. MAN PARRISH - HIP HOP BEBOP DISCONET REMIX 2. TWO SISTERS - HIGH NOON DISCONET REMIX

"QUEEN AROUND THE HORN"

FROM THE FINAL VOYAGE OF THE RMS QUEEN MARY

Recorded and narrated by BYRON L. FRIEND

SIDE 1



331/3-RPM

Copyright 1968 All Rights Reserved

Produced by

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway
Park Ridge, Illinois
60068

"QUEEN AROUND THE HORN"

FROM THE FINAL VOYAGE OF THE RMS QUEEN MARY

Recorded and narrated by BYRON L. FRIEND

SIDE 2



331/3-RPM

Copyright 1968 All Rights Reserved

Produced by

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway

Park Ridge, Illinois

60068



SR-1000A

Executive Producer: Richard Fay. Whitewater Phonograph Record Prod. © 1980 SYNERGY RECORDS®. All rights reserved.

FIRST ATTRACTION



SIDE ONE Stereo

- 1. GET UP AND DANCE 2:50
- (D. Somboretz) BMI
- 2. I DON'T WANT TO SAY GOODBYE 3:06 (W. Perry) BMI
- 3. FEET 2:41
 - (M. Hall) BMI
- 4. ALL THE QUESTIONS THAT THE MORNING BRINGS 3:11 (M. McAnally, T. Brasfield) ASCAP
- 5. I LIKE YOU 'CAUSE YOU'RE FUNKABLE 2:46 (T. Skinner, J.L. Wallace, K. Bell) BMI

A Div. Of Holistic Corp. - P.O. Box 1373 - Clearwater, FL 33517



SR-1000B Executive Producer: Richard Fay. Whitewater Phonograph Record Prod. © 1980 SYNERGY RECORDS®. All rights reserved.

FIRST ATTRACTION



SIDE TWO Stereo

- 1. GET 'EM WHILE THEY'RE HOT 2:47 (W. Perry) BMI
- 2. KNEE DEEP IN FUNK 3:32 (F. Johnson) BMI
- 3. I WANT TO LIVE WITH YOU 3:19 (R. Byrne) ASCAP
- 4. YOU TAKE ME SO HIGH 3:33 (P. Crews) BMI

A Div. Of Holistic Corp. P.O. Box 1373 - Clearwater, FL 33517

DURACHLA Ghet-to Funk (Microtronics)

PAZANT BROTHERS

AND THE BEAUFORT EXPRESS

Chick A Boom (Vigor)

Stereo A



33 1/3 RPM

TONY ALVIN AND THE BELAIRS
Boom-Boom-Boom (Atlantic)

SPITTING IMAGE JB's Latin (Masai)

NDB-001

PLEASURE WEB Music Man (edit) (Eastbound)

THE THIRD GUITAR
Baby Don't Cry (Rojac)

Stereo B



33 1/3 RPM

COMMUNICATORS AND BLACK EXPERIENCES BAND Is It Funky Enough? (Duplex)

VERN BLAIR DEBATE
Superfunk (Telephone)

NDB-001

KAT MANDU

- 1. I WANNA DANCE (NU-CLUB MIX)
- 2. RADIO MIX

B/W

- 3. NU-JACK MIX
- 4. ORIGINAL U.S. MIX
- 5. KAT BEATS





KAT MANDU

SIDE A



MM-060

1. I WANNA DANCE (NU-CLUB MIX) 5:55 120 B.P.M.

(M. Bibeau, F. Walton)

2. (RADIO FADE MIX) 3:52

Produced & Mixed By "The Cooking Crew",
Gino Yello-Man Olivieri, Andre Backstore Landry,
Ivan Iceman Pavlin

Engineered By Ivan Pavlin

Original Production By Michel Bibeau

Publisher: Rebera Music (PRO)

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KAT MANDU

SIDE B



SIDE B
MM-060

1. I WANNA DANCE (NU-JACK MIX*) 5:30 120 B.P.M.

(M. Bibeau, F. Walton)

2. (ORIGINAL U.S. MIX) 6:32

3. (KAT BEATS) 2:58

Produced & Mixed By "The Cooking Crew", Gino Yello-Man Olivieri,
Andre Backstore Landry, Ivan Iceman Pavlin
*Rap By JUST-N-MO Engineered By Ivan Pavlin
Original Production By Michel Bibeau
Publisher: Rebera Music (PRO)

(P) 1991 / 1981 UNIDISC PRODUCTIONS
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PRODUCTIONS INT'L LTD. (D) 1991 UNIDISC

LivING FUNZ F. Smith & CLINTON

SEP N5 1994 DHV-10 C/D

SEF 15 1994 DHV - 10 A/B



TEST PRESSING



DATE: SEP 15 1994

MATRIX NUMBER:





SLDB-3030 ESTEREO

LADO-A 33 1/3 RPM

* LAID BACK *

1-BAJO EL SOL (Sunshine Reggae)
-Tim Stahl/ John Guldberg- 6.35

Producido por: Laid Back/
The Seven Dwarfs

P 1983 NCB
C 1983 NCB
C 1983 NCB
C 1983 NCB
C 1983 NCB



SLDB-3030 ESTEREO

LADO-B 33 1/3 RPM

1- CABALLO BLANCO (White Horse) -Tim Stahl/John Guldberg-

Producido por: Laid Back/The Seven
Dwarfs Editada por: Bobby
Shaw and John Potoker

P 1983 NCB
C 1983 NCB
C 1983 NCB
C 1983 NCB

good records

Mfg & dist by People's Arts Corp, Chicago

G101 SIDE ONE

9195-1018



STEREO

A4RS-3314

SUNDANCE/MOUNTAIN BUS

Sing A New Song (3:44)

Rosalee (6:24)

I Don't Worry About Tomorrow (2:59)

Sundance (7:04)

(all songs written and arranged by Mountain Bus Music, c. 1971)

BMI

good records

Mfg & Dist by People's Arts Corp, Chicago

G101 SIDE TWO

9195-1018



STEREO

A4RS-3315

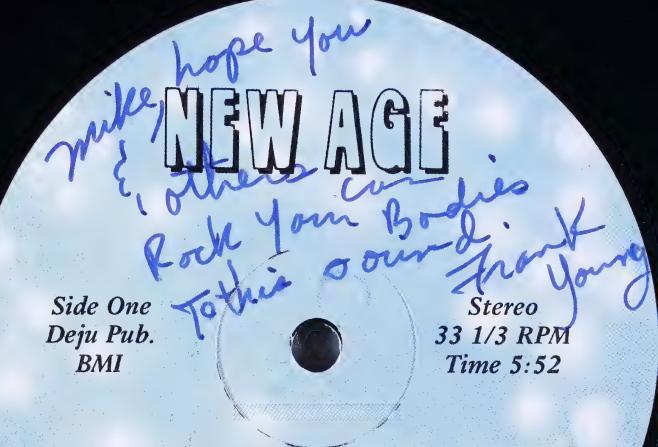
SUNDANCE/MOUNTAIN BUS

I Know You Rider (10:14) - trad.

Apache Canyon (3:49)

Hexahedron (8:06)

(all songs arranged by Mountain Bus)



Rock Your Body

(F. Young)

Executive Force

@1979 New Age Records

new aci

Side Two Deju Pub. BMI



Stereo 33 1/3 RPM Time 4:10

Let's Go Disco

(F. Young - B. Sims)

Executive Force

(NR10691-2)

1979 New Age Records

Side 1 Stereo

LSP 10282 ufaw 2302

EERON ELPEE

- 1. You're For Me (Mike Wickers) 2:46
- 2. Empty Club Blues (R. Phillips) 3:48
- 3. Lost Women (The Yardbirds) 6:29



ictor

- 4. You Live (Allison) 3:14
- 5. Basin Street Blues (Spencer - Williams) 3:35
- 6. (There'll Be) Peace in The Valley

MANUFACTURED BY AB DISCOPHON OY, HELSINKI, FINLAND FROM MARRIESERVED. PUBLIC PERFORMANCE, BROADCASTING OF THIS RECORD FOR BIDDEN.

Side 2 Stereo

LSP 10282 ufaw 2303

EERON ELPEE

- 7. Caldonia (Moore) 2:10
- 8. I Believe To My Soul (Ray Charles) 3:51
- 9. Who Can I Turn To (L. Bricusse — A. Newley) 3:05



ictor

- 10. St. Louis Blues (W. C. Handy) 3:46
- 11. Go To Hell (Morris Bailey jr.) 2:52

MANUFACTURED BY AB DISCOPHON OY, HELSINKI, FINLAND FROM MARRIER FRANCE, BROADCASTING OF THIS RECORD FOR BIDDEM.

PUBLIC PERFORMANCE, BROADCASTING OF THIS RECORD FOR BIDDEM.

CARIBBEAN

Arranged and Produced by B. CAMPBELL PRODUCTIONS
Published by E & B MUSIC



SIDE A STEREO CBNDIS 003

TENDERNESS

(R. Williams/B. Campbell)

LILY WELSH

MARKET BY

WORLD ENTERPRISE RECORD DISTRIBUTERS 4905 Church Avenue, Brooklyn, N.Y. 11203 Tel. (212) 282-7709

CARIBBEAN

Arranged and Produced by
B. CAMPBELL PRODUCTIONS
Published by
B & B MUSIC



SIDE B STEREO CBNDIS 003

P. T. INSTRUMENTAL (B. CAMPBELL)

MUSICAL PLAYERS

MARKET BY

WORLD ENTERPRISE RECORD DISTRIBUTERS 4905 Church Avenue, Brooklyn, N.Y. 11203 Tel. (212) 282-7709

33 1/3 MICROGROOVE MADE IN U.S.A.



SIDE 1 TS-91004

- 1. PUPLE HAZE 3:50
 - 2. FIRE
 - 2:48
- 3. SUNSHINE OF YOUR LIFE
 - 4:28
 - 4. I'M SO GLAD
 - 4:06

33 1/3 MICROGROOVE MADE IN U.S.A.



SIDE 2 TS-91004

1. SWALBR

2:28

2. MANIC DEPRESSION

2:59

3. SET ME FREE

2:05

4. FOR WHAT IT'S WORTH

2:35

5. FOXEY LADY

3:20



WILKINSON TRI-CYCLE

TES 4016 STEREO



SIDE 1 XSM 139295

- 1. WHAT OF I -R. Porter-
- 2. LEAVIN' TRUNK -S. J. Estes-
- 3. DAVID'S RUSH -D. Mello-
- 4. POURSCHA POE -R. Porter-



WILKINSON TRI-CYCLE

TES 4016 STEREO



SIDE 2 XSM 139296

- 1. ANTIQUE LOCOMOTIVES -D. Mello-
- 2. 9 5, '59 -R. Porter-
- 3. I LIKE YOUR COMPANY -D. Melio-
- 4. YELLOW WALL -R. Porter -D. Mello - M. Clemens-

R.H.M.

Randy Hébert Can't Get Enough

Side One



003

- (1) Touchy *
- (2) Almost Love
- (3) Love To Watch You Dance
 - (4) Mellow Stuff *
 - (5) Complications

Produced by Randy Hebert for R.H.M. Records

R.H.M.

Randy Hébert Can't Get Enough

Side Two



003

- (1) Can't Get Enough
 - (2) Slow Dancin'
 - (3) Bamm *
 - (4) New Orleans
- (5) Something Else *

Produced by Randy Hebert for R.H.M. Records

NUMERO



SABATA

1. Man For My Lady (5:48)

(G. Kerr)

Published by 29 Black / Gambi Music (BMI)
Mixed by Tommy T. Webber. Produced by George Kerr
Originally issued by the T.S.O.B. label as TS 2000
Under exclusive license from George Kerr
© 2007 The Numero Group

SIDE 1 45 RPM NUM+003

NUMERO



SIDE 2 45 RPM NUM+003

SABATA

1. Man For My Lady (Edit) (3:57)

(G. Kerr)

2. Man For My Lady (Re-edit) (4:42)

(G. Kerr, J. Hayford)

Published by 29 Black / Gambi Music (BMI)
Mixed by Tommy T. Webber. Produced by George Kerr
Originally Issued by the T.S.O.B. label as TS 2000
Under exclusive license from George Kerr
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REAR REAS THAT IS ALVO AUTORIZZAZIONI. SONO VIETATE LA DUPLICAZIONE. LA LOCAZIONE EL UTILITA REPONE O

FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO

3C 154-18215

A

1. JESCE SOLE: A. D'Agostino 5'13

2. È NATA (MMIEZ'O MARE): V. Villani e voci femminili 3'49

3. VILLANELLA DI CENERENTOLA: F Vetere 2'02

4. CANZONE DEI 7 MARITI: G. Barra 3'17

5. CANZONE DELLE 6 SORELLE:

P Trampetti-G. Barra-V. Villani 3'17
6. DUETTO (MAMMA, MAMMA CHE BELLA COSA):

P Trampetti-G. Barra 3'31

P 1976 EMI Italiana S.p.A. Ed. V.d.P.
 Testi e musiche originali di R. De Simone
 Orch. della 'Compagnia il Cerchio'
 diretta da Antonio Sinagra





THE CHAIN SALLS AUTOMOS IN SERVE ATELA DUPL CASIOLS TO TO

FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO 30 154-18215

B

- 1 SCENA DEL ROSARIO: V Villani-F lavarone-M.Carosi-F Tiano 4'29 2. CANZONE DEL MONACELLO: G. Mauriello-F Vetere e
 - voci maschili 1'46'
 - 3. VILLANELLA A BALLO (VURRIA ADDEVENTARE):
 - Chitarra solista Umberto Leonardo 2'10
 - 4. MORESCA: G. Mauriello-M. Carosi-V Villani 1'51
 - 5. MADRIGALI: G. Mauriello-M. Carosi-A.
 - D'Agostino-P Trampetti G. Barra 4'59
 - © 1976 EMI Italiana S.p.A. Ed. V.d.P. Testi e musiche orig. di R. De Simone

Orch. della 'Compagnia il Cerchio'
diretta da Antonio Sinagra







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FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO 3C 154-18216

1 CANZONE DELLA ZINGARA: C. Barra e voci femminili 2'58
2. a) IL SUICIDIO DELLA FEMMINELLA: G. MaurielloF Vetere e donne - b) JESCE SOLE: F. VetereA. D'Agostino 8'56 - 3. a) SCENA DELLE INGIURIE: G. BarraP Trampetti-I. Danieli-F.lavarone-V. Villani e donne

P 1976 EMI Italiana S.p.A. Ed. V.d.P.
 Testi e musiche orig. di R. De Simone
 Orchestra della 'Compagnia il Cerchio'
 diretta da Antonio Sinagra

b) FINALE: C. Barra 7'56





SIDE A KK - 114 331/3 RPM

A STARTLING REVELATION CONCERNING DRUGS AND RELIGION

by

WES AUGER



SIDE B KK - 114



A STARTLING REVELATION
CONCERNING
DRUGS AND RELIGION

by WES AUGER APRICE TO

RADIO-CANADA

GREAT BALLS OF FIRE!

A documentary series on U-F-O's.

E-804

NO EXPIRY DURATION: 28'56 (with theme fill)

PART THREE:-

THE PSYCHOLOGICAL ASPECTS.

THE AMERICAN SERVICE

(CT-36312) 331/3 SERVICE INTERNATIONAL OF

QPNSCRIPY CBC

GREAT BALLS OF FIRE!

A documentary series on U-F-O's.

E-805

PART FOUR:

IS THERE SOMEONE OUT THERE?

3 ATEMATIONAL SERVICE

(CT - 36313)



FABRIQUE AU CAMAOR

The E.

RECORDS

THE BATTLE OF THE SEXES Can It Be Avoided?

LP 518 912F-2884

by Francis L. Filas S.J.

LONG PLAY 33 1/3

RR4M-2884 MAM-2884

Discourt of F. L. E. C. O. P. SIDE

F. T. E. Record

RECORDS

THE BATTLE OF THE SEXES Can It Be Avoided?

LP 518 912F-2884



SIDE

by Francis L. Filas S.J.

LONG PLAY 33 1 3

RR4M-2885

Product of F. T. E. Corp.

CIVIL RIGHTS The Red Reconstruction

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B & K PRODUCTION
Distributed by
Publius & Associates

CIVIL RIGHTS THE RED RECONSTRUCTION

© 1965

B&K Productions

WR 4576

SIDE

Distributed By Publius & Associates

CIVIL RIGHTS THE RED RECONSTRUCTION

© 1965 B&K Productions

WR 4576

SIDE 2

Distributed By
Publius & Associates







CAMPUS VOICE ENCOUNTER

EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOVS PRODUCER: PETER GORDON

CVE-17 SIDE A 331/3 RFM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR BALE

WEEK SEVENTEEN — PROGRAMS 81-85

8/1.	ATHLETES'	UNION (Sports)	5:08
82	THROWING	MUSES (Music)	5:15
83.	FRESHMEN	TRENDS (Education)	5:03
84.	BILLY BRAC	G (Music)	5:46
85.	LINDA ELLE	RBEE (Personality)	5:04



CAMPUS VOICE ENCOUNTER

EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS
PRODUCER: PETER GORDON

CVE-18 SIDE B 331/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

WEEK EIGHTEEN — PROGRAMS 86-90

86.	LOYD AUERBACH (ESP, Ghosts)	5:00
87.	DIVINE HORSEMEN (Music)	5:49
	BOB GELDOF (Personality)	
89.	ERNEST BOYER (Education)	5:12
	THE DESCENDENTS (Music)	

"Helping Others to Help Themselves"

M.M.I.

- METAPHYSICAL MOTIVATION INSTITUTE -

RECORDINGS
DRAWER 400 RUIDOSO, NEW MEXICO

Side I 33½ RPM



LPM CC 7143

CARMON PHILLIPS
HYPNO - TECHNIQUES

- 1. Visual Fixation 12:09
 - 2. Jungle Drum 8:02

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"Helping Others to Help Themselves"

M.M.I.

- METAPHYSICAL MOTIVATION INSTITUTE -

RECORDINGS
DRAWER 400 RUIDOSO, NEW MEXICO

Side 2 33½ RPM



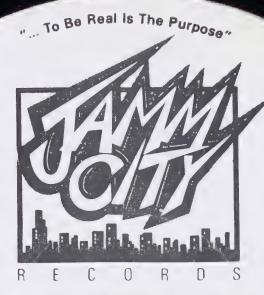
LPM CC 7143

11:05

CARMON PHILLIPS
HYPNO - TECHNIQUES

- 1. Rapid-Fire! 4:43
- 2. Relaxation-Concentration
 - 3. Awakening 0:59
 - 4. Easy 3:20
 - 4-3. Pyramid

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SIDE A 33 1/3 RPM STEREO P 1989



LEL-020466 Produced by: Lynell Allen

Mixed by: The K/I/D Engineered by: Paul Minor Jay-Russ Music BMI

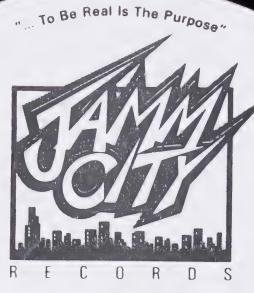
LEVEL FOUR! **TO BE REAL (5:45) INSTRUMENTAL** (5:49)

- L. Allen & D. Cephus -Background by: Sylk-&-Satin

Executive Producer: Jaye Russell

Narkeled and Distribution by Jamm City Records

(301) A66.8243



SIDE B 33 1/3 RPM STEREO P 1989



LEL-020466 Produced by: Lynell Allen Mixed by: The K/I/D

Engineered by: Paul Minor Jay-Russ Music BMI

LEVEL FOUR! TO BE REAL HOUSE DUB (3:50) PRINCEAPPELLA (2:49)

- L. Allen & D. Cephus -Background by: Sylk-&-Satin

Background by: Sylk-&-Satin
Executive Producer: Jaye Russell

Markeled and Distribution by Jamm City Records

(301) 466 8143

IMMEDIATE 19

IMMEDIATE

RECORDS, INC.

ZS7 5007 ZS7 5007-1 Time: 2:55 Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY

45 RPM SIDE 1

DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREE NEW YORK CITY

LAZY SUNDAY
- S. Marriott - R. Lane SMALL FACES

Arranged by Small Faces Produced by Steve Marriott and Ronnie Lane

happy to be a part of the industry of human happiness

ARIEL



3.7198

45 R. F

Mag

AMALIA Y TIJUANA Ponez Prado

DAMASO PUREZ PRADO





PROPHESY RECORDS

PROPHESY RECORDS

Prophesy Repaired by B. Taylor. P. Meorg. R. Walker and D. Allfreid.





MARTIE ADAMS





full frequency runge recording 4

THRUS IN LEGISLAND

FALKLAND ISLANDS

6D



POSTAGE AND REVENUE

60



Gregory de Castro

ERIKA RECORDS

Professor Kater, first name Forny, *Lectures and Vocals PRESIDENT OF DIDDLE U.

Professor of Sexual Engineering at DIDDLE U. (Private demonstrations to select female students, no charge.)

Author of "HOW TO HAVE SEX THROUGH A BARB WIRE FENCE," and the mystery novel, "THE STRANGE CASE OF THE PEE HOLE PEEPER."

Received this country's highest honor as Secret Service Agent 4 Q 2. Served a jail sentence for singing "YOU DO ME AND I'LL DO YOU" as a hamn in church.

Designer and inventor of the winningest racing car, THE URINE-EIGHT, "It's A Pisser."

Forny Kater came up the hard way. He put himself through college by working as a coke-sacker in the Pennsylvania coal mines, was employed in a hosiery mill as a sock-tucker, and worked briefly in a winery as a cork-soaker until he got caught soaking too many corks. During two summers he worked in a fishery as a pike-pricker, then was transferred to the outer banks as a baiter in the scrod industry.

Professor Kater continues in his own words: "After I done all them things I earned my Master's Degree and qualified as a Master baiter. I done post-graduate work at FORK U., and while there my talent as a translator helped me as a cunning linguist. Last year during my sabbatical I won the championship in tic tac toe in Timbuctoo, and while I was in the neighborhood I went hunting for poontang in Rangoon, a small principality in the Mightlay Penisula, just over the county line and slightly downwind of Bangkok

Bookings: *Actor/Singer TOM NOEL, c/o TV MUSIC CO., 1650 Broadway, Suite 1205, New York, NY 10019

"Non Here

3 4 3.9

6-82

1050 Broadway, Suite 1200 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP

127 © 1982 Recorded: Angel Sound, In

IT WAS SEX THAT MADE THIS COUNTRY GREAT (Wesley O. Harper) Time: 1:28

SEX, SEX, SEX, AT DIDDLE U. (Wesley O. Harper & Tom Noel) Time: 1:20 Artist: Prof. Kater, first name Forny* Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

BOBBI THE BEAUS AND **UR 2009** Time 2:10

PROMOTION COPY

UNART

NOT FOR SALE

RECORDS

LOSING GAME (Jerry Goldstein-Bob Feldman) Unart Mus. Corp. - BMI ZTSP 28977 ZTSP 28977 ARTISTS RECORDS. INC. MADE IN U.S. P.

BOBBI AND THE BEAUS **UR 2009**

Time 1:50

PROMOTION COPY

UNART

NOT. FOR SALE

RECORDS

MELVIN (Jerry Goldstein-Bob Feldman) Unart Mus. Corp. - BMI ZTSP 28978 ARTISTS RECORDS. INC. MADE IN U.S. P. ARTISTS RECORDS. INC.

MMEDIATE

RECORDS, INC.

19

ZS7 5007

Time: 2:55 Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY



45 RPM SIDE 1

DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

LAZY SUNDAY

- S. Marriott - R. Lane -

Arranged by Small Faces
Produced by Steve Marriott
and Ronnie Lane

MMEDIATE

RECORDS, INC.

//09

ZS7 5007-2

Time: 2:08

Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY

45 RPM SIDE 2

DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

ROLLIN' OVER (Part II of Happiness Stan)

- S. Marriott - R. Lane -

SMALL FACES

Arranged by Small Faces
Produced by Steve Marriott
and Ronnie Lane



EJECUCION AUBLIC N EN MEXICO CUBIERTO EL DEAETHO 1970 45-2598 14578 MARCA REGISTRADA MEXICO 370 Pérez Prado DAMASO PEREZ PRADO

45 R. P. M.

Y Su Orquesta

Y Su Orquesta

MEXICO POR ORFEON VIDEO NOX. S. P.

PROPHESY RECORDS

Prophesy Records, a Division or Landers, Poberts, Inc., Distributed by Columbia Records, Records, Inc., Distributed by Columbia Records

PROPHESY RECORDS

Landers LASCAPI

Prophesy

V Records a Division of Anders-Roberts. Inc

Be)
FRIENDS
SISTERS
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STEREO





A. Schroeder Music

THE BANANA BUNCH

The Tra-La-La Song
(Makin' Up A Mess O' Fun)
(Adams/Barkan)
Produced by Phil Waller

Sang vorbehalten. Ariola

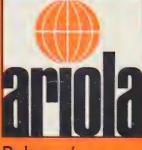
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STEREO





Polygon/ April Music (Mecolico)

THE BANANA BUNCH

Funky Hoe

(Shipstone/Curtis/Kirkpatrick/Ferguson)

Produced by Phil Waller





GAMETIME RECORDS 1650 Broadway, Suite 1205 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP



127

1982
Recorded:
Angel Sound, Inc.

IT WAS SEX THAT MADE THIS COUNTRY GREAT

(Wesley O. Harper) Time: 1:28

SEX, SEX, SEX, AT DIDDLE U.

(Wesley O. Harper & Tom Noel) Time: 1:20
Artist: Prof. Kater, first name Forny*
Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

GAMETIME RECORDS 1650 Broadway, Suite 1205 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP



128
Time: 2:41

1982
Recorded:
Angel Sound, Inc.

FIGHT, FIGHT, FOR SEX, SEX, SEX &

EVERY BRIGHT STUDENT'S HERE FOR SEX

(Wesley O. Harper)

Artist: Prof. Kater, first name Forny*
Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

AMANDA RECORDS

VCCAL 414-7505-PL 45-401

THE HUDSON CHORALE

ATTACAGE SALE NATIONALE

ATTACAGE SALE NATIONALE

45-401

THE ENDISON CHOINALE NEW ANALY C RECORD SALES, 1841 PROADNAY

BC-PARAMOUN,

AMELIA MUSIC CO. (ASCAP) 2:40



YOU GOT SOUL

(E. Curtis)

EDDIE CURTIS

Arranged and Conducted by
SID FELLER
SID FELLER
RECORDS. INC.

BC-PARAMOUN, AMPCO MUSIC 45-10440 INC. (ASCAP) 2:13 AMP 45-11425

Cotton Pickin', Peanut Shellin' Hands

EDDIE CURTIS

Arranged and Conducted by SID FELLER Arranged and Conducted by
SID FELLER
SID FELLER
RECORDS. INC.







Pronto-Quinvy (BMI) (6853)

311

Time: 2:35

POURING WATER ON A DROWNING MAN

(D. Baker - D. McCormick)



Rise Music-Aim Music (BMI) (6854)

311

Time: 2:49

FORGETTING YOU

(O. McClinton)

(O. McClinton)

Olerale JAMES CARR

BY BELL RECORDS INC. P. 1.0.

Olerale JAMES CARR

HAPPY Records

SIDE ONE 730938 Peppermint Prod. Producers: Dale Hale & Terry Watts

45 rpm Time-2:45 Songs written by Patty Fagan

I CAN'T REMEMBER TO FORGET (Patty Fagan)

RUBBER CITY AKRON OHIO

HAPPY Records

SIDE TWO 730938

Peppermint Prod.

Producers:

Dale Hale & Terry Watts

45 rpm

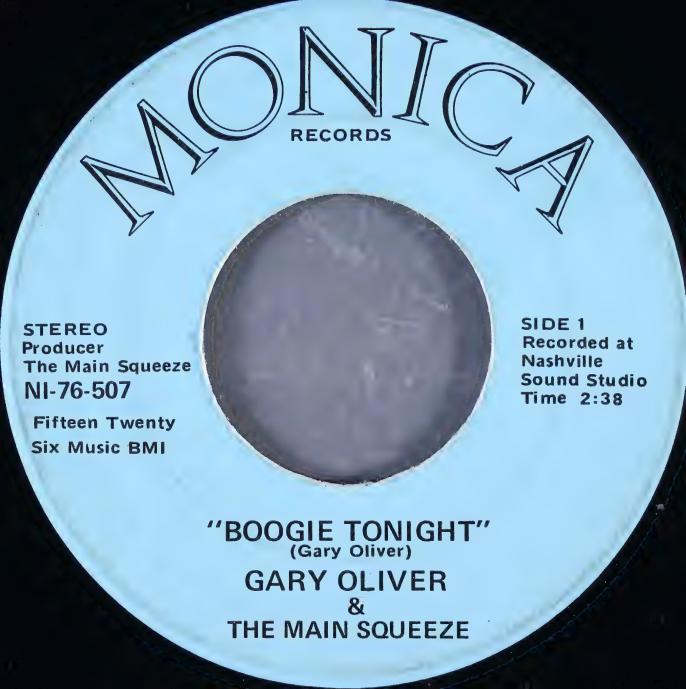
Time-2:30

Songs written by

Patty Fagan

CHILDREN (Patty Fagan)

AUBBER CITY SOUND AKRON OHIO





Producer The Main Squeeze NI-76-507

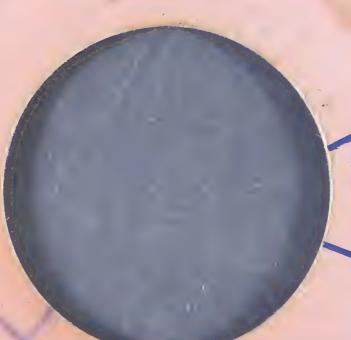
Jubilee Music **ASCAP**

Sound Studio

I UNDERSTAND (Just How You Feel) **GARY OLIVER** THE MAIN SQUEEZE

"WRONG WAY" JIM RICHARDS

ESSE SS SS RECORDS



MONO

A-PR-1023

Pub. Wrong Way Music Co. Time 2:42 Intro:10

CHICAGO HAS ITS

MARKS ON ME

(Jim Richards)

P. O. Box 5025, Roanoke, Va.of P.

"WRONG WAY" JIM RICHARDS

RECORDS

MARRIED TO AN ANGEL
(Louie Swift)

P. O. Box 5025, Roanoke, Va or P. O. Box 5025, Roanoke, Va

MONO

B-PR-1023

Pub. Swift Pub. Co. ASCAP Time 2:47

Intro:08

TAMLA

T 54209F

© 1971 Jobete Music Co .. Inc., BMI Q-J3-T2/M5-905M10 Time: 2:58

> PROMOTIONAL NOT FOR SALE



Produced by Marvin Gaye Arr. by David Van DePitte In Album "WHAT'S GOING ON" TS 310

INNER CITY BLUES A PRADEMARK MARVII.
OF MOTOWN KE ME WANNA HOLLER) (M. Gaye, J. Nyx)

A GUIDED FILM MISSILE PRODUCED BY



6108 SANTA MONICA BLVD - HOLLYWOOD 38, CALIF.

Better Selling Bureau Presents



"The Question Is" Side 1

For Slide Film Use Only
Contains Copyrighted Matter

Playing Speed 45 RPM

MANUAL

A GUIDED FILM MISSILE

Rocket Pictures.inc.

6108 SANTA MONICA BLVD - HOLLYWOOD 38, CALIF.

Better Selling Bureau Presents



"The Question Is" Side 2

For Slide Film Use Only
Contains Copyrighted Matter

Playing Speed 45 RPM

THE SOUND OF YOUR BUSINESS

SIDE 1

45 RPM

PLAY THIS SIDE FIRST

A Special Message for THE MANAGER OF



RECORDS

P 1982 Round Records © 1982 Hayboogie Music R - 101

Hayboogie Music Publ. BMI Time 3:05 **UR 3395**

"GOT MY EYES ON YOU" (Jeffrey S. Forrest)

Pound Records Rt. 7 Box 473-B Mobile. Al. 36608

O U RECORDS

P 1982
Round Records
© 1982
Hayboogie Music
R - 101

Hayboogie Music Publ. BMI Time 3:06 UR 3395

"ALL NIGHT LONG"
(Jeffrey S. Forrest)
VOYAGER

Pound Records Rt. 7 Box 473-B Mobile, Al. 36608

DELRAY

RECORDS

5203 SUNSET BLVD. - HOLLYWOOD, CALIF. 90027

203

Jerilee Music

Produced by:

R. Vance

California Studio

45 RPM SIDE ONE

> Time: 2:41 Arranged by: Del Kacher

ELECTE ELECTION

YES I WILL

(Vance - Kacher)

THREE KARATS

DELRAY

RECORDS

5203 SUNSET BLVD. - HOLLYWOOD, CALIF. 90027

204

Jerilee Music BMI Produced by: R. Vance

Califernia Studie

45 RPM SIDE TWO

Time: 2:20

Arranged by: Del Kacher

THE STREET STREET

IT'S YOU
(Vance - Halmy)

THREE KARATS

WORCESTER

RECORDS

449 S. Beverly Dr., Beverly Hills, Calif.

45 RPM

Temple (ASCAP) (W0-66-1)

45 RPM

100

Time 1:42

HIGH MIDNIGHT

(A. Montclair)

THE BRIGHTON HORNS

WORCESTER

RECORDS

449 S. Beverly Dr., Beverly Hills, Calif.

45 RPM

Miller (ASCAP) (W0-66-2)

45 RPM

100 Time 2:12

SURF DELL' AMORE

(Pallavicina - Zavallone)

THE BRIGHTON HORNS

WEATHERFORD QUARTET

Earl Weatherford, 2nd Tenor

Los Roberson, Baritone Lily Fern Weatherford, 1st Tenor Armond Morales, Bass Raye Roberson, Pianist

WQ-1001-A

45 RPM

HAYE YOU HEARD? PEACE IN THE VALLEY

> Radio WOWO Fort Wayne, Indiana

WEATHERFORD QUARTET

Earl Weatherford, 2nd Tenor

Les Roberson, Baritone Lily Fern Weatherford, 1st Tenor

Armond Morales, Bass Raye Roberson, Pianist

WQ-1001-B

45 RPM

THE ATOM BOMB
THE MEETING IN THE AIR

Radio WOWO
Fort Wayne, Indiana

SCHECK - HEMPHILI

A Scheck-Hemphill Production



Lovebam Music

LR-7 A

MAMA SAID SHE AIN'T HERE

(Jerry Weaver)

SAM FRAZIER

LOOK THE OF LCVE

(B. Bacharach - H. David)



N

109 (V-109-A) Corp. (ASCAP) Time: 4:15

THE BEATTITUDES

Arranged by Ken Lindsey
Den Den Enterprise Production

CHRCME PLATED BLUES

(Ken Lindsey)



109

(V-179-B) Vendo Music Pub. (BMI) Time: 2.24

THE BEATTITUDES

Arranged by Ken Lindsey
Den Den Enterprise Production

ECORDS

P) 1976, T.K. Productions, Inc. Jerri Records

Pass Due Music Co. Sherlyn Pub. Co. (BMI)



104 STEREO

104-B Instrumental Time 6:15 Produced by: Tommy Stewart for Two Guys **Productions** Arranged by: Tommy Stewart

DISCO MUSIC
(Tommy Stewart)
SIL AUSTIN

SIL AUSTIN

PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAM, FLORIDAS, INC



August Moon

Music (BMI) (SIR-110-A)

110-A

Time: 3:16

FLY AWAY LOVE BIRD

TYRONE THOMAS & THE WHOLE DARN FAMILY

Producer: A. Moon/T. Thomes Remix: A. Moon, Art Stewart



August Mean Music (BMI) (SIR-110-B)

110-B

Time: 3:35

STUCK ON YOUR SELF

TYRONE THOMAS &

THE WHOLE DARN FAMILY

Producer: A. Moon/T. Thomas Remix: A. Moon, Art Stewart





SIDE TWO

TIME 2:20 45 RPM Produced By: Ben Bailey

"Bogging Fuzz"
(T. Clark)
PEACEMAKERS

SOUND OF SOUL

1608 Broadway, New York City, N.Y.

SOS 201 Nitro Music BMI



A Nitro Production

Time: 2:27

STORY OF MY LOVE

(Dickie Diamond)

LARRY SANDERS

THE PROPHET OF SOUL



Do-Paul Pub. Co. BMI Produced by Rico Productions



JUST LAUGH IT OFF Pt. I
(Gaines Peterson)
STARLITE And MAGIC

Arrg. by Gaines Peterson



Do-Paul Pub. Co.
BMI
Produced by
Rico Productions



45-201 B Time 4:12

JUST LAUGH IT OFF Pt. II
(Gaines Peterson)
STARLITE And MAGIC

Arrg. by Gaines Peterson







Music by Eva

Inc.

(Music by Eva

Production of the production of Music by Evan

(Music by Evan

Produce

Fine Page 1992

Internation

IT'S A SHAML ABOUT RAY

(Music by Evan Dando, Words by Evan Dando and Tom Morgan)

THE LEMONHEADS

Produced by the Robb Bros. with Evan Dando.



7567-87423-7
A7423
3:05

AY

(d Tom Morgan)

Van Dando.

A DUPLICATION, LA LOCATION, LEPRIC, L



EMONHEADS

(Written by Dando/Morgan)

Produced by Evan Dando



COPYING, HIRING. PROHIBITED! THE BARNER COMPANY BARNER



THE AMERICAN TO A RESERVED AND A STREET OF THE STREET OF T

LEOS Records

Leos Records 111 N. Austin Seguin, Texas Produced by: J. P. Amador LE 5001-A STEREO Country & Western P 1977

TEARDROPS IN MY HEART (LAGRIMAS EN EL CORAZON)

(Vaughn Horton)

CARLOS OROSCO

and THE ECHOS

LEOS Records

Leos Records 111 N. Austin Seguin, Texas Produced by: J.P. Amador



LE 5001-B STEREO Navidena 2:48 P 1977 BMI

FELIZ NAVIDAD

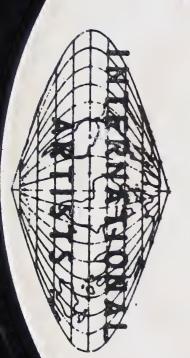
(Jose Feliciano)

CARLOS OROSCO

and THE ECHOS

YOU'RE GONNA MISS ME

(Roky Erickson)



D. J. COPY

IA-107

Tapier Music Corp. (BMI) Time—2:24

Not for Sale

13th FLOOR ELEVATORS

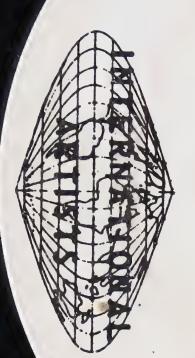
Featuring Roky Erickson
#2054

#2054

ARTISTS RECORD CORPORATION: MADE IN U.S.A.

TRIED TO HIDE

(T. Hall-S. Sutherland)





D. J. COPY

IA-107

Tapier Music Corp. (BMI)

Not for Sale

13th FLOOR ELEVATORS

Featuring Roky Erickson #2055

#2055 #2055 AECORD CORPORATION. MADE IN U.S.A.

HIGH ALL THE TIME

(Lawrence Hammond)

PROMOTIONAL RECORD

THE WHEELE

NOT FOR SALE



Glen Helen Music BMI-4:04

Produced by: NICKOLAS VENET

MAD RIVER

P-2310 (45-59622)

KIRIKKE

A. GAZELLE
(Lawrence Hammond)

PROMOTIONAL RECORD

NOT FOR SALE

A CONTRACTOR OF THE STATE OF TH



Novice Music BMI-2:50

Produced by: NICKOLAS VENET

MAD RIVER

P-2310 (45-59619)



Not For Resale/Radio Station Copy

STEREO 45 RPM



5-10931 JZSS 157379

P 1972 CBS, Inc.
2:45

Publisher: Dick James Music, Inc. (BMI)

THIRD WORLD

-P. Solley-

PALADIN

Produced by Philamore Lincoln U.S.A. Marca Reg. Printed in



MONO RADIO STATION COPY



45 RPM 5-10931 JZSP 157378 (P) 1972 CBS, Inc. 2:45 Publisher: Dick James

> Music, Inc. (BMI)

THIRD WORLD

-P. Solley-

PALADIN

Produced by

Philamore Lincoln

PRINTED IN J.S.A.

PRINTED IN J.S.A.

PRINTED IN J.S.A.

PRINTED IN J.S.A.

Dolydor

Produced and Arranged by James Brown JAMES BROWN-MINISTER OF **NEW NEW** SUPER **HEAVY FUNK**

> Engineer-Bob Both

1974 Polydor Incorporated

CONTROL

Promotional Copy Not For Sale

(People Go Where We Send You Part I)

(James Brown)

THE FIRST FAMILY

(The Godfather-J.B.'s-Lyn CollinsLee Austin-Maceo)

Leo Austin-Maceo

STEREO PD 14250

(PD 14250-AS) 2066 499

Time: 3:45

Dynatone Pub. Co./Belinda Music, Inc./ Unichappell & Co. sole agent BMI

polydor

Produced and Arranged by James Brown JAMES BROWN-MINISTER OF **NEW NEW** SUPER HEAVY FUNK

> Engineer-Bob Both

1974 Polydor Incorporated

CONTROL

(People Go Where We Send You Part II)

(James Brown)

THE FIRST FAMILY

(The Godfather-J.B.'s-Lyn CollinsLee Austin-Maceo)

OLYDOR INCORPORATEO.

STEREO PD 14250

(PD 14250-BS) 2066 499 Time: 4:05

Dynatone Pub. Co./Belinda Music, Inc./ Unichappell & Co. sole agent BMI

Promotional Сору Not For Sale



B.B. Pub.
Co.
BMI
Time: 3:00
Prod by
Kerr
Record
Co.Prod.



REC. NO. 10.3 PART I K-501-A

WE WANNA WORK

(CLYDE KERR)
WILSON FOSTER



B.B. Pub.
Co.
BMI
Time: 2:18
Prod by
Kerr
Record
Co.Prod.

REC. NO. 104 PART II K-501-B

WE WANNA WORK

(CLYDE KERR)
WILSON FOSTER





QUINCE

RECORDS

3523 SERENADE LN. MEMPHIS TN 38118, 363-4322

Produced By:
Bernard Haynes
Zjuillian Production
Recorded At:
Electronic Lab.
Memphis, TN
(VPAG-4095)



2030

Time: 3:26

C 1986

Quince-Zjuillian

Publ.

P 1986

Quince Records

WHAT DOES IT TAKE TO KNOW (A Woman Like You)

(Bernard Haynes)

GREG MASON

QUINCE

RECORDS

3523 SERENADE LN. MEMPHIS TN 38118, 363-4322

Produced By:
Bernard Haynes
Zjuillian Production
Recorded At:
Electronic Lab.
Memphis, TN
(VPAG-4096)



2031 Time: 3:36 **(C)** 1986

Quince-Zjuillian

Publ. P) 1986

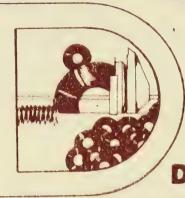
Quince Records

BONNIE AND CLYDE

(Bernard Haynes)

GREG MASON

Featuring: Copri Stark and Gloria Moss



DYNASTY RECORDS ®

PC 1984 Dynasty Records Produced by Dynasty Batiste Brothers Inc. for Dynasty Records (U-11856)

181954 A Artang Publishing Co. BMI Time: 4:11

SPACE STATION

(Paul Batiste)

BATISTE BROTHERS BAND Louisiana Of Batiste Paul Bati



DYNASTY RECORDS ®

PC 1984 Dynasty Records Produced by Dynasty Batiste Brothers Inc. for Dynasty Records (U-11856)

181954 B Artang Publishing Co. BMI

Time: 4:13

SPACE STATION
(Paul Batiste)
INSTRUMENTAL
BATISTE BROTHERS BAND

Oynasty Records, 1371 Elm Street, Metalrie

SPECIAL EARTH MUSIC PRODUCTIONS Clarence Rilyans

SIDE 1 45 APM -

SE 3 STEREO

Les Your Body Talk (radio mix) 4:10

(Clarence Rhyans & Gregory Bennett)

© © 1989 Gregory Bennett

(504) 288-3956

SPECIAL EARTH MUSIC PRODUCTIONS Clarence Rhyans



SE'3 STEREO

Let Your Body Talk (instrumental) 4:10

(Gregory Bonnett)

© © 1989 Gregory Bennen (504) 288-3956

SIDE 2 45 RPM





PT-140 A

(ARP-1045) Arc Music (BMI) Time 3:18 Vocal

(Bo Diddley) Producer: Ron Resler Studio: Fuller Prod'ns/Tampa

PRISES, INC. RELEASE P. O. BOX 7229

TAMPA. LANDAS & 39603





PT-140

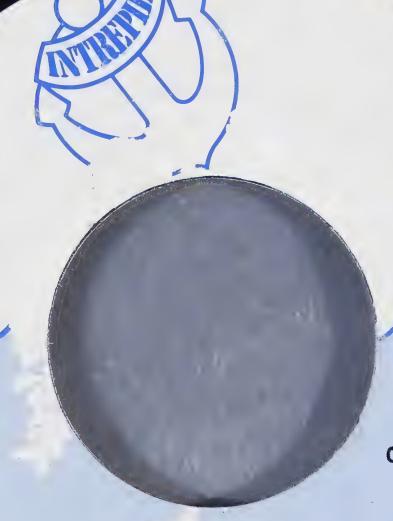
(ARP-1046) Johnny Rivers Music Time 3:13

Vocal

Production Fulls RELEAS TAMPA 133603

Producer: Ron Resler Studio: Fuller Prod'ns/Tampa

P. O. BOX 1229



A FUNK MAN PRODUCTION PRODUCED BY JOE JONES & GEORGE DAVIS

Melder
Publishing
Corp./Brown
Trout Music/
Juplant
Publishing
(BMI) 2:19

75006

1-45624

THE FUNKIE MOON

(Jones-Davis-Johnson-Berfect-Rivers-French)
SMOKEY JOHNSON & COMPANY
with the Joe Jones Studio Band
Arranged by Joe Jones &
George Davis



BK-100-B 3:23

PRODUCED BY J. BIRKETT R. LENZY C. MERRIMAN

PUB-SIM-BER-HOP-BMI

"ANYBODY HAVE FAITH"

(BERNARD LAWSON)

(ARSON: OHIO AR320

(BERNARD AVE., AKRON: OHIO AR320

(BERNARD AVE., AKRON: OHIO AR320

(BERNARD LAWSON)

12314 S. Lowe St.
Chicago, IL 60628
(312) 785-3137

THE GOSPEL ALL STARS

#310 - A 45 RPM STEREO



Produced by: H. Bradley HB 815408

GOD IS ABLE (3:22)

J. Wilson/BMI

Distributed by Fami Records

12314 S. Lowe St.
Chicago, IL 60628
(312) 785-3137

THE GOSPEL ALL STARS

#310 - B 45 RPM STEREO



Produced by: H. Bradley HB 815408

LONELY JOURNEY (3:15)

C. Smith/BMI

Distributed by Fami Records

(Dario Guzman) 45-5206

THOS IN MIALEAN FLA



A



VAMONOS DE | Jorge Navarrete-Gustavo A. Sar | 45-5 2 0 6 B



980





NATIONAL

RECORDS

N-4523-A 45 RPM Time: 2:55

10

KOROBUSHKA

(RUSSIAN FOLK DANCE)

Recorded in Europe

NATIONAL

RECORDS

N-4523-B 45 RPM Time: 3:00

LADIES' WHIM

(RUSSIAN BALLROOM DANCE)

Recorded in Europe





LA VENTAJA CONTIGO

(Teddy Fregoso)







CR-569 BOL. RAN. Time: 1:50 STEREO

PEPE NAVA

C-1331 McAllen, Texas





CR-569 BOL. RAN. Time: 2:34 STEREO

PEPE NAVA

C-1333 McAllen, Texas DISCOS

RASCON

518 N. Court - Visalia, CA. 93277

R-039

3:43

45 RPM ESTEREO

CEDROS

(Jose Pico)

JOSE PICO

con EL MARIACHI "HNOS RODRIGUEZ"

DISCOS

RASCON

518 N. Court - Visalia, CA. 93277

R-039

3:08

45 RPM ESTEREO

TIERRA HUAICURA

(D.A.R.)

MARIACHI HERMANOS RODRIGUEZ

MEGATONO

M-728

45 RPM

(JFE-675-HPA)

HE PERDIDO AQUEL AMOR

Miguel Casilla Ibarra

LA IMAGEN

MEGATONO

M-728

45 RPM

(JFE-675-VAV)

VUELVO A VIVIR

Salvador Serna Del Rio

LA IMAGEN

LADO A
Pending

CA-157

OH, GRAN DIOS

(German Lugo)

REGULO ALCOCER

(P) © 1979 Cara Records Licensed by Discos VALSURR

LADO B
Golden Sands

CA-157

QUE TE VAYA BIEN

(Regulo Alcocer)

REGULO ALCOCER

(P) © 1979 Cara Records Licensed by Discos VALSURR

LADO A Golden Sands/ Pending



CA-133

EL MACHO PANZON

(J. Armenta - R. Buendia)

JESSE ARMENTA

LADO B

Golden Sands/ Pending



CA-133

TE QUIERO

(J. Armenta)

JESSE ARMENTA

REX

DISCOS

R-45-2008

Cara A

GUARDA TU DISTANCIA

(Domingo Rivas P.)
PALOMA ESTRADA

REX

DISCOS

R-45-2008

Cara B

NO VUELVAS MAS (Domingo Rivas P.) PALOMA ESTRADA

MERR

CORRIDO

No. 004 Side A

MARTHA Vidal Mendoza)

Union 6

MERR

BALADS

No. 004 Side B

SINALOA

Letra Oscar Villanueva

Musica — L. Javier Castellon
Union 6



Big 4 Music, Inc., ASCAP

45 RPM (MB-2462)2:39

YOU'RE JUST TOO MUCH! (D. Raye-K. Carver) KEITH CARVER with Jack Marshall's

music

SPIN RECORD COMPANY



Robbins Music Corp., ASCAP

45 RPM (MB-2463)2:37

AGAIN (L. Newman) ITH CARVER with Jack Marshall's music

SPIN RECORD COMPANY

BENSON-RITCO

RECORDS

B 100

Mic-dee Music BMI Time: 2:44 P4KM 9151

THIS IS THE END

(C. Blandon)

THE FABULONS

A Ben Archilla Production

BENSON-RITCO

RECORDS

B 100 Mic-dee Music BMI

Time: 2:41 P4KM 9152

CONNIE

(R. Blandon)

THE FABULONS

A Ben Archilla Production

M/G/M SPECIAL DISC JOCKEY RECORD



R.P.M.

Peter Maurice Music Co., Ltd. ASCAP 2:12

DUMB HEAD

(Hess-Monte)
Arranged by Al Gorgoni
GINNY ARNELL

Produced by
Jim Vienneau

OIVISION OF METRO-GOLDWYN-MAYER INC.—MRDE IN U.S.P.

NOT FOR SALE

(63-XY-758)

M'G'W SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Al Gallico Music BMI 2:20

NOT FOR SALE

K13177 (63-XY-759)

HOW MANY TIMES CAN ONE HEART BREAK SAY (Ledo-Raleigh)

GINNY ARNELL

OIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN ILL.



PROMOTIONAL RECORD

71990 YW24592 MRC Music, Inc. (BMI) 2:30

HIGH FIDELITY

FromMERCURY's Album"LIMBO ROCK", MG-20714 Instrumental

MIDNIGHT LIMBO

(Bradley-Moore-Harmon-Robbins-Kennedy-Stevens-Herston-Stoker-Singleton-Randolph-Walker-Mathews)

THE TIDES

With The Merry Melody
Singers

SALE - MERCURY RECORD

ALONA RDS, S.A., STO. DGO. A.O. TAB DIST POR PALO **CAMA Y MESA Autor: Roberto Carlos** Arreglo: Andrés de Jesús Canta: Fernando Villalona

LADO B STERED

PRODUCIDO: FERNANDO VILLALONA

LOS SAXOFONES

Autor: Chachi Vázquez
Arregio: Andrés de Jesús
Canta: Fernando, Alex y Rafi

POR PALOMA RECORDS, S.A.,
STO.

DISTRIBUTED BY PLAMOND RECORD.

(E303-A)
Tabi-Ain Music
Publ. Corp. &
Cant Music
• (BMI)

E-303

BOYS DON'T CRY

(Johnny Denelia)

JOHNNY GEE

AN L & E. PRODUCTION

(jasti, ya) Wansama Calawell Husic

YES I'M LOVING KOU

JOHNNY SEE

AN L E PROBLEMENT

UNION NATIONAL BANK

Presents

DSS-10006-A SIDE ONE 45 RPM



"FLIGHT OF APOLLO 11"

A Documentary of Man's Epic Trip to the Moon from Countdown to Splashdown including the Actual Voices and Events that provided the Twentieth Century with its Historical Milestone.

UNION NATIONAL BANK

Presents

DSS-10006-B SIDE TWO 45 RPM

Produced By D'Arcy Studios Norfolk, Va.

"FLIGHT OF APOLLO 11" PART TWO

Written & Directed By Warren M. Miller Narrated By Lee Lively ECORDS INC.

P 1972 Million Records, Inc., Hendersonville, Tenn.

Pub.: House Of Bryant—BMI Time 2:44

PROMOTION COPY

Mil #36 (MS-1105)

WE COULD

(Felice Bryant)

CLAUDE GRAY

DECORDS INC.

P 1972—Million Records, Inc. Hendersonville, Tenn.

> Pub.: Vanjo Music—BM1 Time 2:25

PROMOTION COPY

Mil #36

LOVING YOU IS A HABIT
I CAN'T BREAK

(J. Wright-C. Gray)

CLAUDE GRAY





SIDE A

45 RPM

Recorded in Mexico by Melody

P 1978 Mericana Record Corp.

MERICANA

MELODY

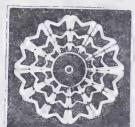
STEREO

MM-6628 (MM-6628 A)

LA ULTIMA ESPERANZA QUE ME
QUEDA (SOS MI RELIGION)
(Leonardo Favio)

Arreglos y direccion:
Memo Mendez Guiu

CORP. ® 240 Mad ison



SIDE B

45 RPM

Recorded in Mexico by Melody

 1978 Mericana Record Corp.

MERICANA

MELODY

STEREO

MM-6628 (MM-6628 B)

Record Corp.

Re



MELODY

SIDE A **45 RPM**

® 1978 Mericana

STEREO

MM-6636 (MM-6636-A)

> Recorded in Mexico by Melody

OLA

R) 240 Mad ison Ave. New York. (Heriberto Aceves) (From the Mericana-Melody LP, "NAILA", MMX-5622)

MERICANA PECORD CORP



MELODY

SIDE B **45 RPM**

P 1978 Mericana Record Corp.

STEREO

MM-6636 (MM-6636-B)

Recorded in

Record Corp.
Lic. by
Melody

TU MELODIA

(Jose Ramos)
(From the Mericana-Melody LP,
"NAILA", MMX-5622)

GRUPO LA

AMISTAD

CORP. @ 240 Mad ison



MELODY

SIDE A

45 RPM

P 1977 MERICANA RECORD CORP.

Arr. & Cond. by

Jonathan Zarzoza

LA VIDA TE LLAMAS TU

(Hector Meneses)

(From the Mericana-Melody L.P.,

MMX-5601 "Hector Meneses")

PECORD HECTOR MENESES

CORP. @ 240 Madison

STEREO MM-6602

(MM-6602 A) Time: 3:05

Recorded in Mexico by Melody



MELODY

SIDE B

45 RPM

 1977 **MERICANA** RECORD CORP.

Arr. & Cond. by Jonathan

Jonathan Zarzoza

EL MAS GRANDE AMOR

(Hector Meneses)

(From the Mericana-Melody L.P.,

MMX-5601 "Hector Meneses")

CORP. @ 240 Mad 1500

STEREO MM-6602

(MM-6602 B) Time: 3:45 Recorded in Mexico by

Melody



SIDE A 45 RPM

@1978 Mericana Record Corp.

> Arreglos y Direccion

STEREO MM 6634 (MM-6634-A)

> Recorded in Mexico by Melody

Direction
Rigoberto
Alfaro

SIN UN RENCOR
(Alejandro Fidel)

HERMANAS RAZO

CORP. @ 240 Madison

Ave. New

MELODY

SIDE B **45 RPM**

P 1978 Mericana Record Corp.

Arreglos y Direccion

STEREO MM 6634

(MM-6634-B)

Recorded in Mexico by Melody

Direction Rigoberto Alfaro

LOS CONSEJOS DE UNA MADRE
(Sofia Razo)

HERMANAS RAZO

CORP. @ 240 Madison Ave. New



Telemark

Other Telemark Singles by V. Silvester

3066 Ecstasy/La Cumparsita (Tangoes) 4001 Singing Piano/Wonderful World of the Young (Waltzes) 4002 Moon River/Fascination (Waltzes) 4004 Golden Tango/Midnight in Peru (Tangoes)

4003-A
U4KM-8980
45 RPM
Instrumental
Apollo Music



TANGO Intl. Style Tempo 33 MPM 2:17

GREENMASK TANGO

(Lionel Bart)

Victor Silvester and His Ballroom Orchestra of London, England

Dance Records, 1438 Springvale Ave. McLean, Va. 22101

Telemark

Other Telemark Singles by V. Silvester

4005 Sound of Music/Climb Ev'ry Mountain (Foxtrots)

4006 Paper Roses/Do-re-mi (Quicksteps)

4007 Mountain Greenery/In the Still of the Night (Quicksteps)

4648 Exodus/How Wonderful to Know (Foxtrots)

4003-B
U4KM-8981
45 RPM
Instrumental
Southern Music
(ASCAP)



TANGO Intl. Style Tempo 33 MPM 2:02

ARANA DE LA NOCHE

(Spider of the Night) (Manilla/Arr: Silvester)

Victor Silvester and His Ballroom Orchestra

Dance Records, 1438 Springvale Ave. McLean, Va. 22101

RECORDS, IN ML-1079-A 45 RPM (3:52)DE JOVEN A VIEJO (EL VIEJO) MANUFACTURED BY Produced by Rene Cardenas
Arranged by Moises Rodriguez

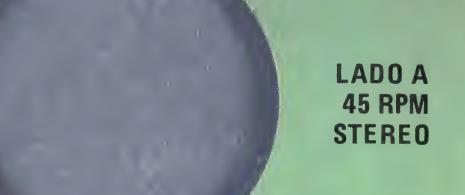
BY MARY LOU RE (Chuito El de Bayamon)

TRATIOU RECORDS 45 RPM ML-1079-B MARY LOIL DE CORDS | AC. V.S.P. **ESOS NO SON DE AQUI** HANUFACTURED BY (Rafael Hernandez) THE FOUR AMIGOS Produced by Rene Cardenas Arranged by Pedro Berrios

alegeos, voint



183 ® ₁₉₈₀



PAQUITO GUZMAN

ESA MUJER
(Manuel Alejandro)



183 ®1980



LADO B 45 RPM STEREO

PAQUITO GUZMAN

VENGANZA (Jorge Millet-Angelica Lopez) UNIMUSICA- Ascap

MADE IN WIALEAH FLA

LDITA SOLEDAD

(Rafeel Buendia)

45-5102



DUETO FRONTERA

Rafael Buendia, Dir. José Arroyave

CONTRABANDO DEL

(Rafael Buendia)

45-5102



DUETO FRONT

Arr. Rafael Buendia, Dir. José Arroyave

CRAPE

JOHN C. CALHOUN

Produced by
Howard A.
Knight Jr.
for Alan Bridges
Productions

MONO GR2006A

Easy Listening
Music ASCAP
Al Gallico Music
Corp./Algee
Music Corp. BM

Time 2:21 Intro :07

DJCOPY

JEANNIE IN THE BOTTLE (C. Taylor, M. Sherrill, L. Kimball, J. Riggs)

CRAPERECORDS * P.O. Box 2466 * Jackson, Miss. 39205

CRAPE.

JOHN C. CALHOUN

Produced by Howard A. Knight Jr. For Alan Bridge Productions

STEREO

GR-2006A
Easy Listening
Music ASCAP
Al Gallico Music
Corp./Algee
Music Corp. BMI

Time 2:21 Intro :07

D J COPY

JEANNIE IN THE BOTTLE

(C. Taylor, M. Sherrill, L. Kimball, J. Riggs)

GRAPERECORDS * P.O. Box 2466 * Jackson, Miss. 39205





2034

BALADA

(Carlos Baeza)
LIO ROCA
(2034-A)



BALADA

EL ARCA DE NOE
(Sergio Endrigo-Ben Molar)
ELIO ROCA
(2034-B)
(2034-B)
IN THE U.S.A. UNDER

2034



FOLKRAFT 1159 BROAD ST. RECORDS NEWARK, N.J. 07114

Danish Quadrille



F 1163-A

DOUBLE QUADRILLE

(Danish)

FOLKRAFT INTERNATIONAL ORCHESTRA

Folkgaft

FOLKRAFT 1159 BROAD ST. RECORDS NEWARK, N.J. 07114

Scandinavian Folk Dance

F 1163-B

22

SEVEN STEPS (Ruggen)
FOLKRAFT INTERNATIONAL
ORCHESTRA

"HALMARK"

"Sound of Excellence"

45 R.P.M. Unbreakable 24132 High Fidelity Copyright EU 99707

"WHEN JESUS CAME TO OUR WORLD"

(Joe Carman)

Marshall Young Musical Director Jerry Dee

"HALMARK"

"Sound of Excellence"

45 R.P.M. Unbreakable 24131 High Fidelity Copyright EU 99708

"JESUS DID ALL THINGS WELL"

(Joe Carman)

Marshall Young Musical Director Jerry Dee





A PESAR DE TU ENGAÑO (Elvia Carrillo)

45-5210



1980

LOS GRILLOS

AQUI ESTA EMILIO VARELA | Jose Castro |



(LERIKOS) Emba Sto Karo Koukla Mou

Greek Circle Dance

HGF-102 65-spend

Folh Dances Around the World



Turkish Line Dance

HGF-101



45-speed

Jolh Dances Around the World





NO EYES BRING THE WALLS DOWN TAKEN BY THEM CRASH LANDING UPRISE I`M FALLING DE KILLBARNEY K.O.

5-0

ALL SONG LYPICS INTRITIEN BY JESSE
ALLAIN ALL CLATARS MAITTEN BY
JESSE ALLAIN ALL DRUMS MAITTEN
8Y ALEX PLIKSTROM ALL BASS BY EVAN
FLININGTPOM THIS CD WAS DECORDED
AT " BASEMENT PEHEARSAL" IN AUGUST
2002 COPYRIGHT 2002 KRAMBARRETTS
KULBARTIN PECORDS

JESSE ALLAIN-GVITAR NOCALS ALEX FLINKSTROM-DRUMS FVATE HITTON-RASS CONTAR Arambarretts

Arambarretts



Afficted Combustion

Copyright Krambarretts 2002

A Dr. F recording

Krambarretts

bring the walls down

- 01. kill harney 05:10
- 02. alive 06:02
- 03. bring the walls down 03:07
- **04.** refragment 08:04
- 05. i'm fallin 05:47
- **06.** around the bend **04:55**
- 07. wooden fist 05:36
- 08. k.o. 04:43
- 09. zero 06:02
- 10. the four horseman 07:20
- 11. transgression 06:44







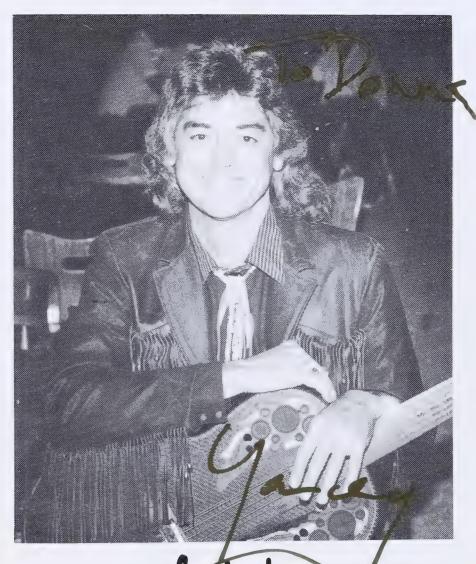
7/31/03

THUMBURE

Recoldable

LIVE AT THE COMPOUND

Yancey deVeer



featuring
The R.V. SONG

Yancey deVeer



Yancey deVeer / The R.V.ers Album

SIDE ONE: R.V. Song • Wabash Cannonball • Does Fort Worth Ever Cross You Mind • Before the Next Teardrop Falls • I Saw the Light • On the Road Again SIDE TWO: King of the Road • Waltz Across Texas • 14 Carat Mind • Fou In the Morning • Let Jesus Bring You Sunshine

For bookings contact:
American National Talent
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STAYIN' ALIVE

and 19 other top hits

performed by Dynamic Sound



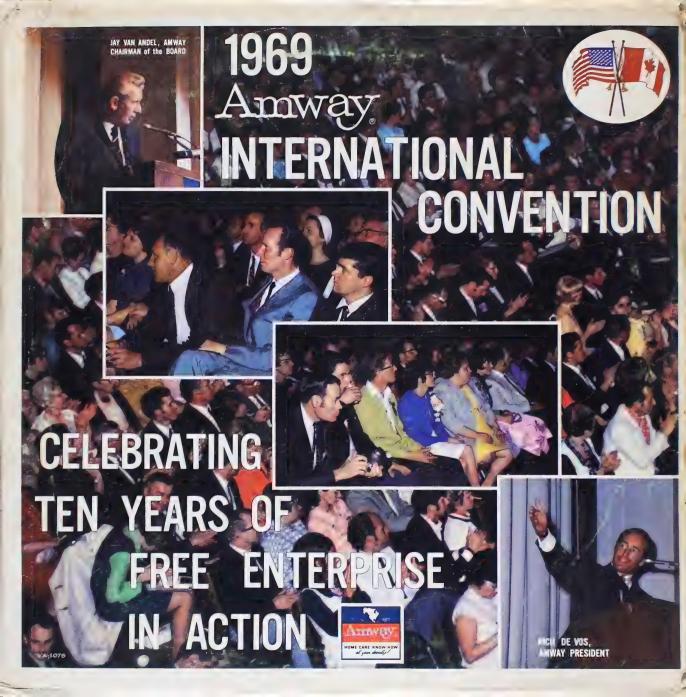
STAYIN' ALIVE

HOW DEEP IS YOUR LOVE BLUE BAYOU SENTIMENTAL LADY COME SAIL AWAY NATIVE NEW YORKER YOU LIGHT UP MY LIFE SLIP SLIDIN' AWAY WE ARE THE CHAMPIONS SHORT PEOPLE HEY DEANIE IT'S SO EASY
DON'T LET ME BE MISUNDERSTOOD
DESIREE
DISCO INFERNO
YOU'RE IN MY HEART

WE'RE ALL ALONE
STAYIN' ALIVE
TURN TO STONE
JUST THE WAY YOU ARE
DON'T IT MAKE MY BROWN EYES BLUE







"Many people today have an obsession for telling what's wrong with our country. I think this Convention shows what's right with it." - JAY VAN ANDEL, Chairman of the Board, Amway Corporation

"We can be the rebuilders of faith for many who've lost it." - RECT DE Ves. President, Amway Corporation



FRED AND BERNICE ROGERS



DICK AND BUNNY MARKS



Andre and Francoise Blanchard



BILL AND JAN CAMPBELL



Merle and Ardith Ford



DAN AND BUNNY WILLIAMS



DUSTY AND BETTY OWENS









RECORD CROWD of more than ten thousand Amway distributors poured into Grand Rapids, Michigan this year to attend the Amway International Convention. Every hotel and every motel within a fifty-mile radius was filled to overflowing and so was the

Grand Rapids Civic Auditorium. Every seat in the main auditorium was taken for each of the two complete, identical programs. Overflow crowds watched the proceedings on closed-circuit television. Revolving around a Tenth Anniversary theme, the convention was, in a word, "spectacular"... from the stirring opening by the Sanborn Singers through the entire entertaining and motivating program.

An overwhelming response to Rich and Jay's addresses created an atmosphere of excitement and enthusiasm that remained to the very end of the program. Top distributors inspired all with their success stories while Amway personnel provided valuable insight into Amway's plans for future growth.

Interspersed in the convention format were ten humorous skits, each one representing an important event in the growth of Amway and the Amway distributor organization. Though presented in a light vein, the skits effectively told the story of dreams, challenges, opportunity and success.

This album brings you the highlights of both convention sessions, recorded live at the Civic Auditorium.

To place you on the scene at Amway's Tenth Anniversary Convention, here are the voices of Diamond Direct Distributors Andre and Francoise Blanchard of Quebec, Emerald Direct Distributors Merle and Ardith Ford of Colorado, Diamond Direct Distributors Fred and Bernice Rogers of Michigan, Diamond Direct Distributors Dan and Bunny Williams of Louisiana, Double Diamond Direct Distributors Bill and Jan Campbell of New York, Fred G, Clark, Chairman of The American Economic Foundation, Emerald Direct Distributors Dick and Bunny Marks of Winnipeg, Emerald Direct Distributors Dusty and Betty Owens of Florida, Jay Van Andel and Rich De Vos, Amway Founders, and the Sanborn Singers.







O LET US SING A NEW SONG UNTO THE JORD

GERSHON KINGSLEY'S CONTEMPORARY WORSHIP SERVICE



TEMPLE SHALOM OF NEWTON

SERVICES CONDUCTED BY RABBI MURRAY I, ROTHMAN AND RABBI CARY D. YALES

Temple Shalom extends its warmest welcome to Shafty's conclavette guests and all visitors who worship with us this Sabbath evening.

A WORD ABOUT THE MUSIC BY THE COMPOSER

"Today, in a world where technology leaves its stamp on the artistic environment, musical styles have changed. Instead of opera we have different popular musical forms: theatre, folk song and the popular song. The music for this service which I composed tried to do the same thing which, in a sense, composers in the synagogue tried to do during the 19th century: namely, to marry the most popular musical idiom of its time with the traditional elements of Jewish Religious music. To me, music for a service has to communicate instantaneously just as a popular song does . . . My aim is not to write a service for the concert hall, but to reach an open-minded congregation of worshippers, in this alienated world of today I try to reach out and find a spiritual identity, and make worship in the synagogue come alive, instead of echoing sounds from the mausoleum of a world of yesteryears."



CANDLE LIGHTING

Beloved come, the bride to meet, The Sabbath Princess let us greet.

L'cha do-dee, lik-rat ka-lah, p'ney sha-bat n'kab'lah,

It is good to give thanks unto the Lord and to sing praises unto Thy name, O most High, to declare Thy lovingkindness each morning and Thy faithfulness every night. With an instrument of ten strings and with the psaltery, with exalted music upon the harp.

For Thou, Lord hath made me rejoice in Thy work, and I will glory in the works of Thy hand.

There is an old story conceived by the sages and handed down from age to age, that when God had finished the world. He asked one of the angels if aught were wanting on land or on sea, in air or in heaven. The angel replied that all was perfect... one thing only was lacking: speech to praise God's works. The Heavenly Father approved of the angel's words, and soon thereafter He created man, gifted with the muses.

This is the ancient story, and in consonance with its spirit, I say: It is God's unique work to benefit man, and man's work to give Him thanks.

(Congregation rises for the call to worship)

Bar'chu et A-do-nai, Ha-m' vo-rach

Oh, sing unto the Lord a new song, sing unto the Lord all the earth.

Praised be the Lord to whom all praise is due;

Praised be the Lord to whom all praise is due for ever and ever.

Shout forever joyfully to the Lord, all the earth. Serve the Lord with gladness, come into His presence with singing. Know that the Lord is God; it is He Who made us and we are His, We are His people and the sheep of His pasture. Enter His gates with thanksgiving and His courts with praise. Give thanks to Him, praise His name. For the Lord is good, His love endures forever, and His faithfulness through all generations.

THE DECLARATION OF OUR FAITH

Sh'ma yis-ra-el a-do-nai e-lo-he-nu a-do-nai e-chad Ba-ruch shem k'vod mal-chu-to l'o-lam va-ed

We affirm the truth of Israel's faith, one God in heaven and earth.

Hear, O Israel: The Lord our God, the Lord is One.
Praised be His name whose glorious kingdom is forever and ever.

(The congregation is seated)

CONGREGATION:

V, Ahavta Et Adonai Elohecha B'chawl-L'vav-cha
U'vchawl-Naphshecha U'vchawl-M'odecha. V'hayu
Hadvareem Hawayleh Asher Anochee Mitsahu'Cha Hayom
Al-L'Vavecha. Visheenahntawm L'vawnechaw V'debarta
Bawm. B'shev-t'chaw B'vaytechaw Uv'lecht'chaw Vahderech
Uv'shch-b'cha Uv'kumechcha. Uk'shartam L'ot AlYadecha. V'hawyu L'totafor Bain Aynecha Uch'tavtawm
Al-M'zuzot Baytecha U'veesharecha. L'Ma-an Tizkiru
Va-Ahseetem Et-Cawl-Meetsvotay Vee'Yeetem K'dosheem
Laylohachem. Anne Adonai Flohavchem

Thou shalt love the Lord, thy God, with all thy heart, with all they soul, and with all thy might. And these words, which I command thee this day, shall be upon thy heart. Thou shalt teach them diligently unto thy children, and shalt speak of them when thou sittest in thy house, when thou walkest by the way, when thou liest down, and when thou risest up. Thou shalt bind them for a sign upon thy hand, and they shall be for frontlets between thine eyes. Thou shalt write them upon the doorposts of thy house and upon thy gates: That ye may remember and do all My commandments and be holy unto your God...

True it is and certain that the Lord alone is our God and that we, Israel, are His people. It is He who delivers us from tyrants and oppressors, as when He led us out of Egypt that we might forever serve Him in freedom.

Then His children beheld His might. They extolled Him and gave thanks to His name. Gladly did they accept His rule, and with great joy they all exclaimed:

Mi-cho-mo-cho bo-e-lim a-do-nai. Mi ko-mo-cho ne-dor ba-ko-desh no-ro t' -hi-lot o-say fe-leh

Who is like You, O Lord, among the gods men worship?
Who is like You, majestic in holiness, awesome in splendor, doing wonders?

Mal-chu-t'-cha ra-u va-ney-cha Bo-key-a yom lif- ney mo-shey zey e-li o-nu v'-om-ru. A-do-nai yim-loch l'-o-lam va-ed.

As we look back on the past week, an awareness of failure oppresses us. Cares and anxieties have caused us to forget You, O God. Indifference and self-seeking have made us neglect our dutues to our fellow men. May this hour return us to our obligations, letting our constant care be to help one another. Give us a quiet spirit, free from the voices within, whose clamor deafens us to our neighbors' cry. Let this be our Shabbat, our perpetual covenant, a sign between God and the children of Israel forever.

V'sho-m'ru v'ney yis-ra-el et ha-sha-bat La-a-sot et ha-sha-bat l'do-ro-tam b'rit o-lam be-ni u-ven b'ne yis-ra-el ot hi l'o-lam

There are times when each of us feels lost or alone, when we seem to be adrift and forsaken, unable to reach our fellow-men, or to be reached by them. And there are days and nights when all existence seems to lack purpose; our lives mere sparks in an indifferent universe, lives that flicker for a brief moment and are extinguished. Fear and loneliness enter into the soul. None of us is immune from doubt and fear; no one escapes times when all seems dark and senseless. Then, at the ebb-tide of the spirit, the soul ories out and reaches for companionship.

SILENT MEDITATION

As the moon sinks on the mountain edge, the fishermen's lights flicker far out on the dark, wide sea. When we think that we alone are steering our ships at midnight, we hear the splash of oars far beyond us.

May the words of my mouth and the meditations of my heart be acceptable unto Thee, O Lord, my Rock and my Redeemer. Amen.

THE TORAH SERVICE

Who shall ascend the mountain of the Lord, and who shall stand in His holy place? He that has clean hands and a pure heart, who has not taken God's name in vain, and has not sworn deceitfully.

S'u sh'-o-rim ro-she-chem. U't-u pit-chey o-lam V'-yo-vo me-lech ha-ko-vod. Mi hu ze me-lech ha-ko-vod A-do-nov tz-vo-ot hu me-lech ha-ko-vod se-la.

(The congregation rises)

Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of glory may come in. Who is the King of glory? The Lord of hosts; He is the King of glory.

Earth is crammed with heaven and every common bush afire with God. But only he who sees takes off his shoes.

Ba-ruch sh'no-tan to-ra l'-a-mo vis-ra-el b'-k'-du-sha-to.

We praise Him who in His holiness has given the Torah to His people, the people of Israel.

Sh'ma vis-ro-el a-do-nai e-lo-he-nu a-do-nai e-chad.

L'cha a-do-nai ha-g'du-la v'ha-g'vu-ra

V'ha-tif-e-ret v'ha-ne-tsach v'ha-hod.

Ki chol ba-sha-ma-yim u-va-a-retz;

L'cha a-do-nai ha-mam-la-cha v'ha-mit-na-sey-l'chol l'rosh.

Thine, O Lord, is the greatness, the power, the glory, the triumph, and the majesty; for that which is in the heaven and earth is Thine. Thine is the kingdom, Lord, and Thou art supreme above all. Fxalt the Lord, our God, worship at His footstool. Holy is He.

(The congregation is seated)

READING FROM THE TORAH SELECTIONS FROM THE HAFTARAH

Sinai was only the beginning, the Torah has never ceased to grow. In every age it has been unified and enlarged. It has a permanent core and an expanding periphery. It expands as the horizon of man's vision grows. Nor are God's revelations confined to Israel. He has favored with inspiration the great and good among all the families of the earth. His loving care and guidance reach out to all mankind.

(The congregation rises)

Gad'lu la-do-nai i-ti u-n'-ro-m'-ma sh'-mo vach-dov

Ho-do al e-retz v'sha-ma-yim. Va-yo-rem ke-ren l'a-mo t'hi-la l'chol chas-si-dav li-v'nev vis-ra-el am k'ro-va ha-l'lu-yah

The glory is in the earth and in the heavens, He is the strength of all His servants, The praise of him that truly love Him, The hope of Israel. Halleluvah.

The law of the Lord is perfect, restoring the soul, the testimony of the Lord is sure, making wise the simple. The precepts of the Lord are right, rejoicing the heart, the judgments of the Lord are true, they are righteous altogether. Behold, a good doctrine has been given unto you, forsake it not.

It is a tree of life to them that hold fast to it, and its supporters are happy. Its ways are ways of pleasantness, and all its paths are peace.

Eyts cha-yim hee, la-ma-cha-zee-keem bo,

V'to-m'-che-ho m-u-shar.

D'-ra-che-ha dar-chey no-am v'-chol n'-ti-vo-te-ha, Shalom. (The congregation is seated)

We thank you, God, for enabling us to welcome the Sabbath day. Blessed is the house in which the hearts of the parents are turned to the children, and the hearts of the children to the parents, and all are bound toogther in devotion to You.

In this spirit we say: We praise you, O Lord, our God, King of the universe, Creator of the fruit of the vine.

KIDDUSH (The congregation rises) (page 93, Union Prayer Book)

ADORATION

Let us adore the ever-living God, and render praise unto Him who spread out the heavens and established the earth, whose glory is revealed in the heavens above and whose greatness is manifest throughout the world. He is our God; there is none else.

Va-a-nach-nu ko-r'-im u-mish-ta-cha-vim u'-mo-dim.

Lif-ney me-lech malchey ham-la-chim ha-ka-dosh (The congregation is seated)

Ba-yom ha-hu yi-ye a-do-nai e-chad u-sh'mo e-chad.

May the time not be distant, O God, when Thy name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy name, when corruption and evil shall give way to purity and goodness, who superstition shall no longer enslave the mind, nor idolatry blind the eye, when all who dwell on earth shall know that to Thee alone every knee must bend and every tongue give homage.

O May all, created in Thine image, recognize that they are brethren, so that, one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thy kingdom be established on earth and the word of Thine ancient seer be fulfilled: The Lord will reign forever and ever.

(The congregation rises)

KADDISH

Yis-gad-dal v'yis-kad-dash sh'meh rab-bo, b'ol-mo di'v-ro kir'-u-seh v'yam-lich mal-chu-seh, b'cha-yechon u-v'yo-me-chon u-v'cha-yeh d'chol bes yis-ro-el, ba-a-go-lo u-viz-man ko-riv, v'im-ru O-men.

Y-heh sh'meh rab-bo m'vo-rach, l'o-lam ul'ol'meh ol-ma-yo.

Yis-bo-rach v'yish-tab-bach, v'yis-po-ar, v'yis-ro-man, v'yis-nas-seh, v'yis-had-dor, v'yis-al-leh, v'yis-hal-lol, sh'-meh dkud'-sho, b'rich hu. L'e-lo min kol bir-cho-so v'shi-ro-so, tush-b'cho-so v'ne-cho-mos, da-a-mi-ro b'ol-mo, v'im-ru O-men.

Y'heh sh'lo-mo rab-bo min sh'ma-yo v'cha-yim, o-le-nu v'al kol yis-ro-el, v'im-ru O-men.

O-seh sho-lom bim'-ro-mov, hu ya-a-seh sho-lom, o-le-nu v'al kol yis-ro-el, v'im-ru O-men.

Extolled and hallowed is God's great name in the world He has created according to His will. May He soon establish His kingdom in our lifetime. Let us say Amen.

Let His great name be praised through all eternity.

Lauded and praised, glorified, exalted and adored, honored, extolled, and acclaimed be the name of the holy one. Though He is above all the praises, hymns, and adorations which man can utter. And let us say Amen.

May God grant abundant peace and life to us, and to the whole house of Israel. And let us say Amen.

May the most high Lord of perfect peace grant peace to us, to all Israel, to all mankind. And let us say Amen.

THE WORLD IS BOLLING ON

Choir and Congregation

Babies are crying and there's no one to listen, And old folks are dying and there's no one to miss them, But still the world goes rolling on and on, Still the world goes rolling on.

Bellies are growling and there's no one to feed them, And people are howling and there's no one to lead them, But still the world goes rolling on and on, Still the world goes rolling on.

(Solo) There were a lot of other creatures upon this earth before we came: the brontosaurus, tyrannosaurus, they lived a hundred million years, and no one knows exactly why sturdy animals like that became extinct.

Mankind is yearning for a human equation,
And slowly we're turning to the new generation,
And still the world goes rolling on and on,
Still the world goes rolling on.

We have a vision of a world without chaos, A practical vision because with or without us The world will still go rolling on and on, And we would like to ride along.

(Solo) The world will still go rolling on and on, And we would like to ride along.

BENEDICTION

A WORD ABOUT THE COMPOSER

GERSHON KINGSLEY, born in Germany immigrated to Palestine in 1938. Mr. Kingsley started his miscial education on a Kibbutz where he conducted choral groups and later in Jerusalem at the Jerusalem Conservatory.

After the war he joined his parents who had immigrated to America in 1937 and there he continued with his music studies at the Los Angeles Conservatory. Mr. Kingsley continued his studies with post-ordulate work at Juliliard in New York City.

In the religious field Gershon Kingsley's background includes musical directorship at some of the leading Synagogues throughout the United States and various commissions on religious themes for the reform-conservative musical ritual.

Other credits to Mr. Kingsley include his conducting for Broadway Theatre, arranging and composing for various record companies such as Columbia, Vanguard and Audio Fidelity. In the field of electronic music, Gershon Kingsley is a creative giant. His involvement with the Moog Synthesizer developed into the First Moog Quartet, which was presented just recently by Sol Hurok at Carnegie Hall, and was presented with the Boston Symphony in May.



MUSICIANS

DIII WIIIIKEI		Drums
Martin Molitz		Bass
Mitchell Macey		Trumpet
Patrick Petracca		Guitar
Richard Reynolds		Organ
Roger Powell Paul Conly	ARP Synthesizers	
PRELUDE		Mitchell Macey, Trumpet

TEMPLE CHOIR

Edith Yaffee

TEENAGE SINGERS

Sidney Novak - Cantorial Soloist Laurie Gilbert Linda Fenton Michael Kaplan Patricia Haslam Mitchell Macey Hilda Hollis Joan Mandell Norman Hollis James Oren Maynard Orris Amy Rosenblatt Esther Osborne Martha Sandman Joan Stevens Robert Yaffee Frank Williams Esther Yoffa Al Yaffee

Temple Shalom is deeply indebted to its member, Alan R. Pearlman, without whose interest, devotion and patronage this service would not have been possible.



Shabbat for Today Oh, let us sing a new song unto the Lord.

Oh, let us sing a new song unto the Lord. * A contemporary Sabbath Eve Service by Gershon Kingsley

Shabbat For Today had its premier performance at Temple Sharey Tefilo, East Orange, New Jersey. It was an electrifying event, a stirring meld of chorus, orchestra and modern electronic effects in praise of God.

The work by Gershon Kingsley had been commissioned by members of that temple. But soon *Shabbat For Today* was being performed in reformed synagogues from New York to Los Angeles. At each performance, there was a clamor for a recorded version, which resulted in this album.

The appeal of the work bridges all age groups. Young children and teenagers often react as if they were understanding the ancient meaning of the Sabbath Eve Service for the first time. Perhaps this is because they are hearing it at last in a musical environment they can understand. The service has its effect on adults as well, and even the elderly. In Shabbat For Today, each listener finds a renewal of inspiration in The Sabbath Kiddush, Adoration, Kaddish and the rest of the Friday evening service, performed in modern musical dress.

Shabbat For Today testifies once more to the ageless impact of the service itself, which continues after thousands of years to communicate the glory of God to each succeeding generation.

About the composer . . .

Gershon Kingsley was already an established composer, arranger and Broadway conductor when he became intrigued with the musical possibilities of the electronic synthesizer. He was among the first to recognize a revolutionary fact of music: The age of the transistor has made it possible to create instruments that literally synthesize (or manufacture) tones, musical and non-musical, electronically.

Soon Mr. Kingsley had mastered the intricacies of one of the most complex synthesizers yet developed, the electronic "Moog." He then began creating Moog music for popular records, commercials and films. And now, perhaps most lovingly, he expresses his commitment to the heritage of Hebrew liturgical music in Shabbat For Today.



Rabbis and critics applaud Shabbat For Today

"It is certain to take its place among the memorable compositions of our day."

Louis Newman, Rabbi Temple Rodeph Sholom New York City

"Many of the 'old timers' in our Temples whom I never could believe in my wildest imagination would be enthused about such a Service were among those who have contacted our office."

Rabbi Richard S. Sternberger Associate Director New York Federation of Reform Synagogues

"The Kaddish, as recited in Hebrew with an echoing duet in English, and the uncanny electronic sounds in the background makes for a moving interpretation."

Saul Meisels, Cantor The Temple on the Heights Cleveland Heights, Ohio

"Just as past works in this realm have been compared with The Sacred Service by Ernst Bloch, I believe that in years to come, future works will be compared with Shabbat For Today.

> Charles Annes, Rabbi Temple Sharey Tefilo East Orange, New Jersey

"Being neither unctuous nor falsely solemn, Mr. Kingsley serves the Lord with gladness and some exhilarating folk rock rhythms."

Erwin Jospe, Dean School of Fine Arts The University of Judaism Los Angeles

"Religioso Rock Scores. An audience that entered the temple with doubts left with the impression that they had experienced a sincere contemporary and exciting contribution to religion."

Variety

Orchestra and Chorus conducted by the Composer Excerpts for Moog Synthesizer performed by the Composer Readings by Charles A. Annes, Rabbi Solos by Cantor Theodore L. Atonson Hymn, "The World Goes Rolling On": Lyrics by Bob Larimer Music by Bob Larimer and Gershon Kingsley



Side 1

Side 2

Love Ya' Baby (2:14)

Honey Pot (2:17) Sunday-Goin' to Meetin' Time (2:39) Mess Around (2:30)

Calvpsoul (2:25) Snap Back (2:05) Harlem Hendoo (2:39) Long Gone (2:42)

Sweetlips (2:59) Ludwig (2:58)

Girl (2:45)

Public performance clearance - BMI.

Recorded in RCA Victor's Studio A, New York City and Chicago, Illinois Recording Engineers: Ray Hall and Brian Christian.

Liner photo by Jerry Kupcinet.

Al Hirt plays the Le Blanc trumpet exclusively

SOUL IN THE HORN

Mono LPM-3878 Stereo LSP-3878

Al Hirt

Arranged and Conducted by Teacho Wiltshire Produced by Paul Robinson



RCAVICTOR



In the wee small hours of the morning, when the show is over and other musicians come to hear and play with Al, there's a different kind of sound to Al Hirt's horn. It's rhythm and blues, it's free and groovy. In a word, it's soul, and soul is the bag in which Al and his fellow musicians really play their hearts out.

It's all new. New, only because this is the first time Listen. Listen to the soul in Al Hirt's horn.

it's been recorded...the first time the public's heard the soul music musicians play for themselves.

The tunes are custom-styled to the Al Hirt horn. Most were written by musician-composer Paul Griffin and by Teacho Wiltshire, who also did the arrangements. This is after-hours music. Let it speak for itself.

KISS OF SPIDER WOMAN



"ONE OF THE

GOOD MORNING AMERICA

90475-1

HURT JULIA BRAGA









n "Kiss Of The Spider Womani", two prisoners, a homosexual and a Marxist, in a jail cell adorned with chalk drawings (of the sun and a bird in Ilight) and movie goddess photographs on its walls, lie waiting. One is waiting for lie on the outside to change, to conform to his ideals; the other is waiting for his life to begin, to give him an experience as real as the ones he's known in movies.

be film's story explores such issues as the nature of masculinity, fantasy, love, and political dogma, as well as director Hector Babenco's recurring themes of kindness, bumility, beauty and disgust. On top of all this, "Kiss Of The Spider Woman" is beautifully photographed and immensely entertaining.

William Hurs's superb and inventive performance as Molina, although visible in many small and exquisitely-crafted gestures, clearly comes from one true and internal source. Roul Julia's less flamboyant performance is the perfect counterpoint—Valentin comes through in all his strength and passion.

Playing Molina's two alter ego heroines, as well as Valentin's inappropriately bourgeois girlfriend Marta, is the luscious Sonia Braga. She is french chanteuse Leni Lamaison with the campy sighs and throaty pleas, and she is the Spider Woman out of whose body grows the web and out of whose eye falls a single silvery tear.

-Samir Hachem

This dream is short...but this dream is happy

1

KISS OF THE SPIDER WOMAN OVERTURE*
THE MOST RAVISHING WOMAN* - VISIONS OF THE ULTRA-RHINE*
KABARET* - JE ME MOOUE DE L'AMOUR* - MOLINA'S FANTASIEST
TUNAPARK* - NOVELA DAS NOVET - "SPIDER ISLAND'**

1

PAVILHÄO IV† - THE AVOCADO SCENE KISS OF THE SPIDER WOMAN THEME* THE CALL† - VALENTIN'S MESSAGE - BLUE FOR YOU" GOOD-BYE MAMA' - SPIDER WOMAN FINALE"

*MUSIC BY JOHN NESCHLING IN ASSOCIATION WITH NANDO CARNEIRO
+MUSIC BY WALLY BADAROU

PRODUCED BY DANNY HOLLOWAY - EXECUTIVE PRODUCER: LIONEL CONWAY

EDITING & TECHNICAL SUPERVISION: TO AD BLAZE COMPILED & SORTED AT SUMSET SORDIN EACTORY, HOLLYWOOD, CA MASTREED BY STRYE HALL AT FULURE DISC SYSTEMS. HOLLYWOOD, CA

BASED ON THE HOVEL BY

L LEONARD SCHRADE



PRODUCED BY
DAVID
WEISMAN

HECTOR BABENCO





HOW TO

GIVE YOURSELF A STEREO CHECK-OUT

GIVE YOURSELF A STEREO CHECK-OUT

SIDE ONE

1. INTRODUCTION

- 2. LEFT-RIGHT CHANNEL IDENTIFICATION, LOUDSPEAKER BALANCE, AND CHANNEL PHASING.
- 3, MONOPHONIC MUSIC (FOR LOUDSPEAKER BALANCE AND PHASING), (Aldrich)
- 4. TONE CONTROLS
- 5. SOUND COLOURATION
- 6. STEREOPHONIC MUSIC (Aldrich)
- 7. GROOVE-JUMPING AND DISTORTION
- 8. SILENT GROOVES
- SIDE TWO
- 1. LIVE VERSUS RECORDED SOUND
- 2. WOW AND FLUTTER
- 3. ANTI-SKATING BAND (WITH UNGROOVED SECTION)
- 4. CROSSTALK
- MUSICAL SHOW-PIECE; EXTRACT FROM "HARY JANOS" (Kodály), Istvan Kertesz conducting the LSO.

The equipment used by the professional recording engineer for making recordings, and playing them back, is constantly checked and rechecked, the purpose being to reduce unwanted noise, distortion and other undesirable defects whilst at the same time ensuring the maximum fidelity of sound. The measuring instruments used in this evaluation process are costly and involved.
THE AIM OF THIS RECORD is to provide a means for the demanding listener to check record playing equipment without the need for such expensive and complicated instruments. With care it can remain a lasting tool, the strandard of which will not change with time, whereas also the provided of the control of the

All of the tests contained in this record are inter-dependant, and it is herefore segs contained in this record are inter-depending the fore therefore segs contained the played through once completely before attempting to late the results which may be obtained from it. It is emphasized to also that the results which may be obtained from it. It is emphasized to the contained the results which may be obtained from it. It is emphasized to the contained the results will be contained to the contained the results will always be necessary.

A short INTRODUCTION to explain the purpose of this record to the listener.

LEFT-RIGHT CHANNEL IDENTIFICATION, LOUDSPEAKER

ASLANCE AND CHANNEL IDENTIFICATION, LOUDSPEAKER BALANCE AND CHANNEL PHASING.
When a recording is made a very exact balance is engineered between the sounds coming from the extreme left and righthand sides of the sound stage, and also the sounds that are located between them. By ensuring that the channels are correctly identified and the loudspeakers balanced for volume you will be listening from a centre seat in the stall instead of from the wings or even back-stage!

To simplify these tests, two voices in varying positions are used. When necessary a metronome is added — as this too is easily located.

Incorrect channel phasing can result in a loss of low frequencies and produce a sound that is thin and pinched. It also makes the location of centre sound images very diffi-

To illustrate these effects, two voices are again used - one

in phase, and the other out of phase.

The human voice, containing many frequencies including 'mighs' on sibilants, and the metronome, having a steep wave front occupying as it does a short time interval, make them particularly easy to locate as sources of sound.
MONOPHONIC MUSIC
This is included as a further check for loudspeaker balance

and phasing and should be heard coming from a point mid-way

between your loudspeakers.
(It should be noted that monophonic music played over two speakers creates a slightly broader sound image than a single voice — which as explained above is particularly critical in pin-pointing the location of sound).

Most amplifier tone controls affect the extreme high and low frequencies, leaving the mid-frequencies relatively unaffected. To help you set these in a position that is correct for your loudspeakers and your own ears, listen carefully to the high, loudspeakers and your own ears, listen carefully to the fligh, mid-, and low frequency warble tones recorded in this band. By varying the tone controls until the high and low frequencies sound as loud as the mid-frequency, or pilot tone, you will have equalised the frequency response of your amplifier to suit your own listening conditions. By the way, a wable tone is a fone, the frequency of which is continuously varying within fixed limits. It is used in this section because, unlike a pure tone, it will not reflect from the plain surfaces within your listening room and produce varying intensities of sound — a phenomenon known as "standing waves".

Band 5 SOUND COLOURATION

SOUND COLOURATION
Different positions of your loudspeakers within the listening room in which they are located can often produce quite different results in sound. This can either be attributed to the loudspeakers themselves or resonances within the listening room. By listening to pink noise drivided into suns excitors of the audio range (see under) and comparing these sections against a pilot tone in the mid-frequency range, any variations in loudness can easily be heard. If these variations are varieties are very audiole, re-positioning of the speakers may the section of the production of the speakers may be under the production of the speakers and the subject of the speakers and the speakers and the speakers are subject to the speakers are *PinkInoise contains all the frequencies in the audio range

and is a modified form of white noise. White noise contains all frequencies including those beyond the audible range. third octave sections of pink noise used are heard in

the following order;-

630 Hz 400 '' 250 '' 160 '' 100 '' 63 '' 40 '' 16 10 KHZ ** 6.3 ...

2.5 " 1.0 " (pilot tone)

STEREOPHONIC MUSIC

The musical instruments featured in this recording produce sounds extending from the very lowest frequency to the highest, whilst the intensity of sound from each instrument compared to the others represents a very wide dynamic range. Because of this, they are amongst those most hazardous to a recording engineer. The faithful reproduction of their sounds presents similar hazards.

GROOVE-JUMPING AND DISTORTION.

Two of the contributory factors to groove-jumping and distortion are

i) the pickup cartridge itself may have insufficient com-pliance (which means that the reproducing point is not

ii) the recorded level on the record may be too high, causing severe excursions within the groove which the cartridge

severe excursions within the groove which the cartingle cannot follow. Four musical instruments have been recorded at three different levels for comparison purposes. You will be able to detect any distortion or indications of groove-jumping in your equipment as the levels increase. The highest level in each case is similar to that found on the majority of quality records.

SILENT GROOVES
The purpose of this band is to detect how much rumble and

The purpose of this bardo is to detect now much rumble and hum is present when you play a record.

For checking rumble, play a few silent grooves and then, by lifting the cartridge upwards from the record, note any decrease in the low frequency noise that rumble produces.

For hum, play a few slient grooves and again make a com-parison by lifting the cartridge off the surface of the record. Any hum remaining may emanate from your amplifier, but it may come from the motor driving the turntable. To check the latter, move the arm laterally towards its rest and listen for any alteration of hum. Hum usually produces a slightly higher and harder sound than rumble.

LIVE VERSUS RECORDED SOUND
To carry out this test, the following objects should be to

nancy-Matches, a bunch of keys, a newspaper, carving knife and steel, a paper-bag, an unopened bottle of wine and glass, balloons, a pair of scissors and paper, feathers. One of the problems with even the best equipment is to

determine how natural the reproduced sound is. For this purpose a series of sounds, using objects which can be found in most homes have been recorded. Each sound is followed by in most nomes have been recorded. Each sound is followed by a few seconds of silent groove. The listener, by using similar objects, can then compare the live versus the recorded sound. For an accurate comparison the listener should ensure that the volume of the recorded sound is the same as the sound he makes. WOW AND FLUTTER

This is probably the most difficult test given you on this record, but the presence of wow and/or flutter can influence record, but the presence of wow and/or flutter can influence the sound from a record in a very unpleasant manner, and therefore their elimination is highly desirable. Wow and flutter, (which the commentary defines for you) are best assessed by listening to the single tone at three thousand cycles per second (3 KH2). This should be heard as a perfectly steady tone without variations in pitch. To avoid any problems of standing waves which may give rise to confusion, the listener is recommended to stand close to one speaker. speaker

ANTI-SKATING BAND
Friction between the reproducing point and the surface of the record produces a force which makes the cartridge arm try to swing toward the record centre, and because of this the swing toward the record centre, and because of this this stylus tends to remain in closer contact with one side of the groove than the other. This can give excessive emphasis to one channel, producing steero mis-balance, and will result in undue wear of the groove wall. To overcome this undestinate effect, some arms are fitted with a bias, or anti-skating, adjuster. If the arm is over-compensated it will, of course, tend to skate toward the outer edge of the record. Place the pick-up cartridge stylus mid-way in the wide are of this record whilst the record is turning. If the discount of the stylus for the control of the arm to "skate" to work the control of the centre of the record or toward the upter edge.

or toward the outer edge.

(If your cartridge arm has no bias compensator we advise you not to try this test, but proceed to band 4).

CROSSTALK

This is the break-through of sound from one channel to the other, which results in a reduction in the width of the sound stage which ideally extends fully from one speaker to the

Other, Crosstalk occurs within a pick-up cartridge and its associate amplifier, and varies at different points within the frequency spectrum. Therefore for this test a musical composition is

spectrum. Therefore for this test a musical composition is used, specially arranged for a group of instruments which covers this full frequency range. This music, recorded in one channel only, while the other channel is "slient", affords the opportunity to assess the degree of separation. AN EXTRACT FROM HARY JANOS (Kodály) Istvan Kertesz conducting the LSO. This piece of music, by virtue of its composition and orchestration will help you finally assess your record playing equipment for most of the factors previously under test. In listening the following test in particular should be recalled:

Location of sound (Side 1, band 2); Colouration of sound (Side 1, band 5); Dynamic range (Side 1, band 6); Distortion (Side 1, band 7); Realism; (Side 2, band 1)

If the listener experiences difficulty in correcting faults that his 'check-out' may have revealed it is recommended that an audio engineer be consulted.

The extract from 'Hāry Jānos', by ISTVAN KERTESZ, conducting the London Symphony Orchestra, is taken from London CS 6417

Other music used in this record specially composed and supervised by RONNIE AL DRICH

Commentary spoken by JACK DE MANIO and ELIZABETH KNIGHT.

ABOVE THE RIVER OAK ISLAND MYSTERIES

Side One

- 1. Ballad Of Oak Island 2:32 (Andy Demont)
- 2. Mother 2:26
- 3. For The Good Times 3:10
- 4. Mule Skinner Blues 2:21
- 5. My Little Fiddle 1:36 (Chess Demont)
- 6. Love Is Hard To Find 2:08 (Andy Demont)

Side Two

- 1. Above The River 2:10 (Andy Demont)
- 2. These Hands 2:26
- 3. There Never Was A Time 2:25
- 4. Old Shep 2:27
- 5. Oak Island Sunset 1,27 (Gerry Stevens)
- 6. My Only Possession 2:40

Andy Demont - vocalist
Val Hiltz - vocalist
Gordon Rafuse - bass
Gerry Stevens - lead
Chess Demont - fiddle , vocalist
Doug Yarn - drums

Recording - Jack Hutchinson and George Taylor

When you live out in the country, the love of country music comes naturally. And so it is with the Oak Island Mysteries; a group of musicians from Lunenburg Country, Nova Scotia, who have the love of country music in their hearts.

The boys and girls are all friends; all live within a mile of each other's homes and all have been raised with the musical sounds of family friends ringing in their ears.

The Oak Island Mysteries chose their name from the legend of the small Oak Island, which is but a few hundred feet from their birthplace. Can there be a man, woman or child who has not heard the story of the pirate Captain Kidd and his buried treasure? Is there treasure in the money pit on Oak Island off the south shore of Nova Scotia? It's a mystery!

There is no mystery about the Oak Island Mysteries. The facts are simple. The group is good. They have a natural blending sound, and a pleasing entertaining style.

So friends, put this album on your record player, sit back and relax. You've just met some new musical friends. They will take you on a musical tour of Oak Island; they will delight you with a word picture of love "Above The River", and tell the sad tale of "Love Is Hard To Find". In addition there are many old favorites.

Friends meet Andy and Chess Dumont, Gordie Rafuse, Doug Yarn, Gerry Stevens and Valerie Hiltz...the Oak Island Mysteries.

Gerry Kendrick Program Director CHFX-FM Radio RCA

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ARTIST RCA

PRODUCER LOU REED

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Loukeed

2 RECORD SET

*THE AMINE $oldsymbol{eta}$ RING

AN ELECTRONIC INSTRUMENTAL COMPOSITION

*dextrorotory components synthesis of sympathomimetic musics

NOTATION-When I started the Velvet Underground and it's various springoffs, my concern was not, as was assumed abidingly lyrical, verbally oriented at heart, head rock, the exploration of various 'taboo' subjects. drugs, sex, violence



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slowing expansion
side B

the last of our time together

all music written by Takahiro Yoribiji masterd by Rafiel Anton Irisarri at Black Knoll Studio, New York phomography and layous by Takamiran Olive



Past Inside the Present
This is PITP-V005 | MMXXX-LP Senses

pastinsidethepresent.com





Filmstrip Recording







SIDE ONE

ROADIE

MUSICIAN'S SONG

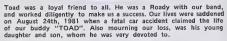
ROCKIN PARTY WALK AWAY

In memory of our Dear Friend "Ronald 'TOAD' Grove'," we would like to dedicate this album.



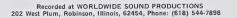
SIDE TWO
MET HER LAST NIGHT
I CAN'T STAY
COME WITH ME
PLAY ON





Looking down on us from eternal life, his presence remains with us always. His heart warming blue eyes and hearty laughter have a great and beautiful memory in our lives.

So to you, our friend, we'll keep those lights flashing, the sounds a rollin', and keep on playin' until we meet again.





GF SATISFIERS

STEREO

BAGK TO SCHOOL BUYING ALLOWANGE

JERRY O
SJELLO





The G.F. Satisfiers are playing this sweet savings-per-case music for a limited engagement. Hop on the bandwagon now for big savings. We'll be glad to have you aboard. By the way, when you're talking to your Sales Representative about these G.F. Satisfiers Specials, ask him to tell you about the full line of General Foods products.



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TANG* Instant Breakfast Drink (large)

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JELL-O* PIE Pudding (large)

WHIP 'N CHILL
Deluxe Dessert Mix

SAVE 40¢

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JELL-O* Pie Filling and Pudding (small)

OPEN PIT®

Barbecue Sauce

TIGH, HIDELINA SUPERIONE

SAVE 25¢

LOG CABIN'S° Wigwam Syrup SAVE 35¢ SAVE 45¢

JELL-O° Instant Pie Filling and Pudding

TANG* Instant Breakfast Drink (small)

GF SATISFIERS

STEREO





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Casey Jones Still Kickin'



Casey Jones is known around the world as one of the top drummers in his field. Publications from as far away as Oslo, Norway, and Amsterdam, Holland, are calling Casev the best of the blues and rhythm & blues drummers. Furthermore. Casev's a good singer, and plays guitar or bass on occasion, too. Throughout his 26 professional years, people could never understand why Casev hadn't recorded his own solo album. The time wasn't right, he'd probably say, with that eye-catching smile of his. When his fans gaze upon this album. they'll be saying, "Well, well, it's about time." And when they hear it, they'll know that Casey Jones is "Still Kickin'."

Casev's first professional gig was with a local Chicago band, Otis Luke & the Rhythm Bombers. Since then he's worked with many others, such as Saxie Russell, Aron Burton, Ernie and Jean Terrell (Jean later replaced Diana Ross with the Supremes), Morris Pejoe, Freddy King, Jimmy Johnson, Dave Mitchell, Fenton Robinson, Mighty Joe Young (with whom Casey filled in on bass), Magic Sam, Otis Rush, Eddie Shaw, Howlin' Wolf, Earl Hooker, A.C. Reed, Ricky Allen, O.V. Wright, Otis Clay, Koko Taylor, Little Johnny Taylor, Eddy Clearwater, Jimmy Witherspoon, and of course, the devastating Albert Collins. His recording sessions, just to name a few: Ricky Allen, Lonnie Brooks, A.C. Reed, Melvin Taylor, McKinley Mitchell, Muddy Waters, Eddy Clearwater, Lou Rawls, Earl Hooker, Reggie Boyd, Bunky Green, Willie Mabon, Johnny Littlejohn, Andrew Brown, and Albert Collins.

"Still Kickin" is Casey's interesting collection of recordings to fit every mood -including easy listening ("I Got You Baby" is his favorite; on this song he sings and plays guitar, drums, cabasa and claves). Every song on this LP except "Good Golly, Miss Molly"/"Long Tall Sally" was written by Casey, and he produced and arranged all the tracks himself. So, this is what you've been waiting for: Casey Jones, "Still Kickin'."

"STILL KICKIN" AIRWAX AW3839

© P 1983 Airwax Records P.O Box 43331 Chicago, IL 60843

Side A

- 1. HOT IN THE BOTTOM, PART 1 (Casey Jones, Gold Plate Music, BMI) Funk Soul
- 2. HAPPY HOME (Casey Jones, Gold Plate Music, BMI) Rhythm & Blues
- 3. I GOT YOU BABY (Casey Jones, Gold Plate Music, BMI) Easy Listening
- 4. GIVIN' IT UP
- (Casey Jones, Gold Plate Music, BMI) Funk Soul

Side B

- 1. Medley: GOOD GOLLY, MISS MOLLY (Marascalco-Blackwell, John Dora Music)/ Rock & Roll LONG TALL SALLY (Penniman-Johnson-Blackwell, ATV Music Corp.)
- 2. BRING THE SUNSHINE IN (Casey Jones, Gold Plate Music, BMI) Soul
- 3. BACK TRACKIN' (Casey Jones, Gold Plate Music, BMI) Rhythm & Blues
- 4. HOT IN THE BOTTOM, PART 2 (Casey Jones, Gold Plate Music, BMI) Funk Soul

Produced and arranged by Casey Jones Recorded at PS Studios, Chicago; Hedden West Studio, Schaumburg, III.; and Tanglewood Studios, Brookfield, III Recording Engineer (Hedden West): Jain Burgess

Thanks to the musicians and friends

GUITAR

Marvin Jackson Jimmy Johnson Alvin Evans William "Doug" McDonald Tom Eckert Ronald "Red" Cannon Larry Burton Joseph Robertson Casey Jones (A-3)

BASS Johnny B. Gayden

Donald Parker Nick Charles KEYROARDS

Douglas Newton

Allen Batts HORNS Maurice Vaughn

Daniel Bradley Billy Howell A C. Reed

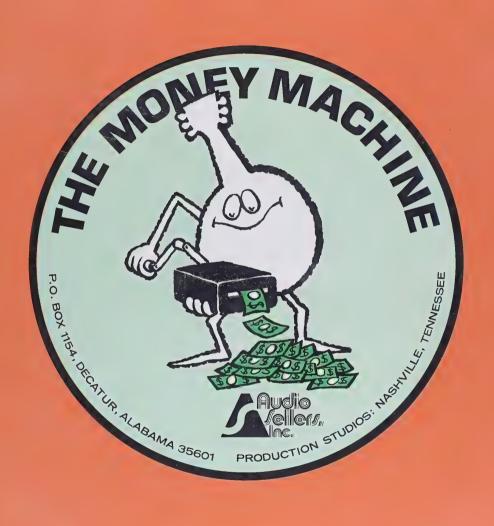
Jerry Wilson LEAD VOCALS

Casey Jones BACKGROUND VOCALS

Donald Parker Marvin Jackson Joan Yvonne Sandford T.J. Slaughter Gene Phillips Casey Jones

DRUMS/COWBELL/CLAVES/CABASA Casey Jones

Distributed by Rooster Blues Records, 2615 N Wilton Ave., Chicago, IL 60614, and Rooster Blues Records/U.K., P.O. Box 148, London W9 1DY, England. (Write for a complete catalogue of Airwax, Rooster Blues and Ice Cube albums and singles)







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Ada Cne HOCKNIND SALV 3:39

R. Fehniman and R. Nacker S. SECOND LINE 3:20 R Nackwell If AINT WHAT YOU DO IT'S THE WAY HOW TOU ON 1 245 (Pele Kleinman and R. Penniman) THE SAINTS 5:00 CAST. by R. Blackweit NUIC SUIC 5:28 Bill Hermoni Side No THOMASINE A TO Ricybelle Jackson & Permission on R Blackwell ROCKIN' ROCKINI BOOGE 5 26 R. Pennimon, S. Hunter one & Blackwein PROPHET OF PEACE 3:45 SANCTIFIED, SANSHED FOR LARMS THE R. Penningal reduced and arranged to II. A. Bumps' Blackwell Drums-Earl Palmer Tenor sor-Lee Allen, Bill Hemmons Bostone sox-Jim Hom guilar—Mike Deasey, Adolph Jacobs David I. Walker, George Davis Slide pedal gullar-Sneaky Pete Klemow Electric bass—Chuck Rainey Piano, EMI electric piano and clorichoid-Jim Horn appears with love from Sheder Records This is the Second Coming of The King of Rock and Rolf, Little Richard, who has been after imitated but never duplicated. Produced and arranged by R.A. Bumps Blackwell, who supervised all of the original legendary Little Richard hils, this record reunites many of the musicians used on the first recordings. Blackwell began by enlisting veterans Earl Palmer and Lee Allen, rounding out the band with other musicians who knew Little Richard and had worked with him on recording dates and personal appearances Adding to the lightness of this crew was the use of procedures and recording techniques from the 1950s, though the songs and sounds are those of the 1970s. What follows are Blackwell's comments on some of the performances of THE SECOND COMING "Mockinbird Sally," "Thomasine," "Rockin' Rockin' Boogle" and "The Saints" leature Earl Palmer on drums, Lee Allen and Bill Hemmons on lenor saxes and David T. Walker and Adolph Jacobs on electric guitars. The solid tock base combines the energy of the 1950s with the pollsh and variety of the 1970s. The mixture of music on "The Saints" includes New Orleans jazz, with the homs and quitors creating a big brass sound and the wah wah rhythm blending in what I call the Isaac Hayes and Bar Kays rhythmic "Shaft" attitude. Little Richard at the helm works a triple-voiced vocal through a soft spoken statement which suggests the attitude of Sty Stone. This soft mood is furthered by Richard's sensuous rendition of "Nuki Suki" a seductive vocal which leatures erotically driving and pulsating orchestration. "Sanclified Salisfied Toe Tapping Boogle" shows Richard's instrumental flair as he performs sensationally on EMI electric piano and clayichord. "It Ain't What You Do" has a melodic 50s feeling merged with Sneaky Pete Kleinow's slide pedal country guitar and Mike Deasey's multi-guilar worka union of the 50s and the 70s. "The Second Line" and "The Prophet of Peace"



-R.A. "Bumps" Blockwell

Reprise Records, a Division of Warner Bros. Records Inc., 4000 Warner Blvd., Burbank, Catlif. 91505 - 44 East 50th Street New York, New York 10022 - Made in U.S.A.

A description for this album is something old, something new, something borrowed, something blue. The emotional brilliance of the King of Rock and Roll, Little Richard gives you THE SECOND COMING.

introduce a new rubato patter based on a rock-gospel attitude. The Second Line' previews a new set of girl hierds. The 1970s successor to "Long Tall Sally," "Jenny, Jenny," and "Lucille" - about whom Richard will elaborate in luture individual songs. At the same time

Richard offers some words of wisdom, love and peoce. These two songs evoked the incredible spontaneous genius of Utile Richard in the studio, which enabled him to complete these two renditions in one take each.

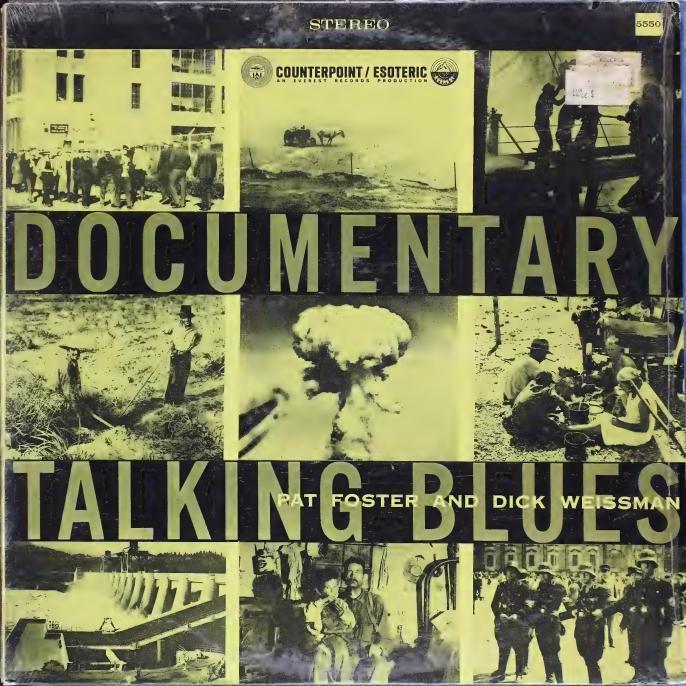
1972—Warner Bros. Records Inc. 1972—Warner Bros. Records Inc. Printed in U.S.A.

he revives a traditional Mardi Gras dance, the Second Line. In 'The Prophet of Feace'.'

Art Direction by Ed Throshe Design by John and Barbara Casano Cover art by Dave Willardson Photography by Ed Caraell

much to the shock of the studio musicians and engineers

FE MS 2107



DOCUMENTARY TALKING BLUES

The talking blues are an indigenous form of American folk poetry, chanted to the simple chord accompaniments of a five string banjo or guitar. The essential feature of the original talking blues songs is a sort of dry mountaineer's humor delivered with a poker face. For an example, take two of the lines found in the Original Talking Blues:

"Out in the wild woods, setting on a tree, I sat down on a bumblebee..."

In the traditional style such a series of lines takes the listener completely by surprise. This type of southern mountain humor is best exemplified in the talking blues form, although a few songs contain humorous (and sometimes straightforward) observations spoken between the verses. While the talking blues form is found among southern whites, Negro blues songs sometimes contain spoken interpolations between the verses of a song. Lightning Hopkins, a contemporary blues singer from Houston, Texas, frequently inserts whole spoken paragraphs between the verses of a song, while he plays the melody of the song on the guitar.

But besides reflecting American folk humor, talking blues often present a social history of the times. This style is not confined to folk music of the United States. In Mexico, the "corrido", or newpaper ballad performs the same function, while in the West Indies the calypso song tells about the significant events of the day, It is this documentary form that is displayed in most of the songs presented in this album. The subject matter may include anything of interest to the composer — the story of a mine disaster, the plight of the sharecropper, or, again in a humorous vein, a tongue-in-cheek description of the New York Subway System. The era depicted in these songs starts with the dust bowl exodus of the Okies, and ends with the Centralia mine disaster in 1447.

Woodrow Wilson Guthrie, better known as Woody, uses the talking blues as his own private calypso, telling any story that appeals to him — about the dust bowl, about his travels, his service in the Merchant Marine, what he thought about Adolf Hitler, and the like. He was born in Oklahoma, and has blown around the country like the dust from the Oklahoma hills. Woody has been a prolific composer, and supposedly has written more than a thousand songs. Some Woody recorded himself, others have never been previously recorded. As we examine each one of the songs, they reflect the turbulent and stirring life of the nineteen thirties and

A few words are in order about the musical form of the talking blues. The tonic, sub-dominant and dominant chords are the only ones utilized in the strict form. This means that just about anyone who can strum a banjo or guitar can play talking blues with no trouble at all. In the performance of these talking blues, we have departed from literal traditional style by occasionally adding a fragment of a song related to a talking blues. We have done this to add to the flavor of the times which are lyrically described in the talking blues themselves.

In recording this album, we were surprised at how great a variety of mood and pace it was possible to achieve in the talking blues form. It is difficult to imagine, for example, two songs as far apart in almost every respect as Talking Miner and Talking Subway.

SONGS

Original Talking Blues. This is the original and humorous talking blues. Our version is actually a compilation of at least two versions as some of the verses in this song appear in several other talking blues.

Talking Dust Bowl. Woody Guthrie composed this song in 1937, while singing hill-billy songs on a Los Angeles radio station. It is almost reminiscent of the quality of many blues songs, which are "laughin' just to keep from cryin'".

Talking Migrant. Pat Foster collected this migrant song in California, and both performers edited it. The song tells the whole saga of the migratory farm worker, and at the same time gives a picture of the life-style of a rambler who can't settle down or change his vocation.

Talking Sharecropper. These words were found without any music so we proceeded to fit them into the talking blues form. The lines "just as bad here. Better head south.

Cain't go west on account of the drouth," are as good a description of the plight of the sharecropper as can be found.

Talking Miner. In 1947 one hundred and eleven men were killed in a mine disaster at Centralia, Illinois, Woody Guthrie wrote three songs about the disaster, of which this is perhaps the most moving. Part of the banjo accompaniment to this song is based on an old song which also describes a mining catastrophe.

Talking Bonneville Dam. One of twenty-six songs that Woody Guthrie wrote about the Columbia River, the Grand Coulee Dam, and the construction workers who built the dam. The songs were commissioned by the Bonneville Power Administration

Talking TVA. We have heard this song sung to the tune of "On Top Of Old Smoky", but it seemed more apt in this idiom. The REA is the Rural Electrification Administration, and the Norris referred to is Senator George Norris of Nebraska, one of the leading champions of public, or government owned power.

Talking Union. Originally composed by the Almanac Singers, this song has become a long-standing favorite through the performances of Pete Seeger.

Talking Sailor. This comes close to being the personal odyssey of Woody Guthrie in World War II. Woody actually did serve in the Merchant Marines and was torpedoed twice.

Talking Union Voter. This song was learned from a record made by the Almanac singers during the mid-forties. It is rather typical of the songs of protest of that era, and we know nothing else about it.

Talking Rent. This is a postwar song, and definitely an urban product. As such it is an attempt to assimilate the talking blues song to a more modern and sophisticated diom, one which is somewhat less successful than those of Mr. Guthrie. Talking Hitler's Head Off. Woody tries to explain how the Nazis can't possibly win the war, because the people of the whole world are united against them. Woody sees the workers, in the defense plant and in the army, as the backbone of the struggle against fascism.

Talking Atom. Composed by West Coast newspaperman Vern Partlow, this song differs musically from other talking blues in the chorus, which is sung here in the relative minor key. This song also had some success in the popular music field. Talking Subway. One of Woody's humorous compositions, this describes his encounters with the New York Subway System. An interesting feature of this song is the deliberate combination of "folksy" humor, with Woody's knowledge of such city-

slicker habits as social work and relief.

Notes by Dick Weissman and Pat Foster.

The Performers

PAT FOSTER:

Solo Voice and Guitar
DICK WEISSMAN:

Second Voice, Guitar and Banjo

About The Performers

Pat Foster has spent most of his life in the Pacific Northwest and California, working at almost every conceivable occupation, and serving in Europe and Asia in World War II. His talents include poetry and painting, and his verses have recently been published in **Phoenix Magazine**. He is well known on the West Coast, and in the New York area through frequent concerts, television and resort appearance, as well as on records.

Dick Weissman, is originally from Philadelphia, but has picked his banjo and guitar through most of the United States, appearing on the concert stage, in night clubs, on radio, television programs, and records. He is an enthusiastic folklorist, with a study on Leadbelly to his credit, and a composer of songs and instrumental music for banjo and guitar. He is now studying for his MA in Sociology at Columbia University. Foster and Weissman met in the spring of 1957, and have been working together professionally ever since.

SIDE A

- 1: ORIGINAL TALKING BLUES 3:12
- 2: TALKING DUST BOWL 2:15
- 3: TALKING MIGRANT 6:00
- 4: TALKING SHARECROPPER 1:59
- 5: TALKING MINER 2:00
- 6: TALKING BONNEVILLE DAM 1:38
- 7: TALKING TVA 1:09

SIDE B

- 1: TALKING UNION 2:58
- 2: TALKING SAILOR 2:14
- 3: TALKING UNION VOTER 1:58
- 4: TALKING RENT 1:15
- 5: TALKING HITLER'S HEAD OFF 6:00
- 6: TALKING ATOM 2:33
- 7: TALKING SUBWAY 1:50

Engineering Data: Recorded on Ampex stereophonic equipment using Telefunken and Altec microphones. Reproduced and mastered on Scully lathes equipped with Western Electric feedback cutter heads, with full frequency range conforming to the RIAA playback curve.

Counterpoint/Esoteric Records 1313 North Vine Street, Hollywood 28, California SEND FOR FREE CATALOG



THE TRADEWINDS

THETRADEWINDS

There are the first find the first f PLAYTHETHINE dura la valori. TELEVISION TELY DORA FIFT

THE DOCTOR INESOKAH FOOTPRINTS MOMAN CHOCOLAT

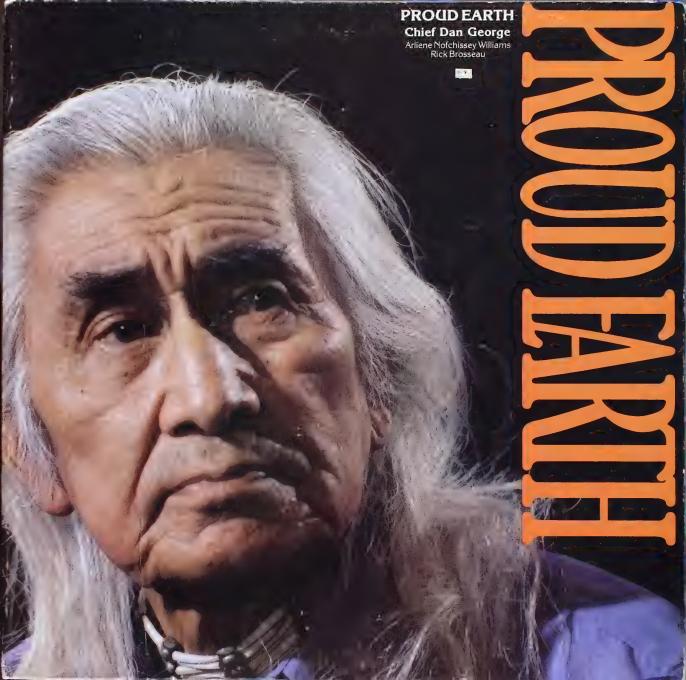
PR 140

All arrangements by The Tradewinds
Produced by The Tradewinds
Recorded at Captain Audio Studios, Toronto
on June 20th, 21st, 22nd.
Engineers: Don Geppert and Ben McPeek Jr.
Photography: Clive Rosteing, Felix Kerr,
Album Designed by Dave Martins
Art Direction; Ouerion Boderings Art Direction: Querino Rodrigues

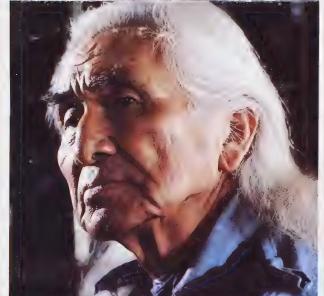
DISTRIBUTED IN CANADA BY HOLBORNE DISTRIBUTING COMPANY, LTD./P.O. BOX 9, MOUNT ALBERT, ONTARIO













PROUD EARTH SC-60 LP STEREO

Chief Dan George, Co-Salish Tribe Arliene Nofchissey Williams, Navajo Rick Brosseau, Mohawk/Iriquois

Produced by Stan Bronson An Elppa Rednet Production (Telephone 801 373-4781) Recorded at Fred Carter, Jr. Recording Studios, Nashville Tennessee

Side 1

Chief's Lament Rhymes and Reasons Kindred Spirit Here Is Heaven, Here Is Home [Allen and Leonie Hunt]

Moentimmi
[Arliene Nofchissey Williams]

Side 2

Proud Earth (The Song of the People)

Canyons |

Spring (from "Season Suite")

The Eagle and The Hawk
[John Deriver and Mike Taylor]

Mountain Air
[Allen and Leonie Hunt]

r 1975 Salt City Records, Incorporated, Provo, Utah Printed in USA

Song Lyrics printed inside

For Booking and Fan Club Information Write Enterprise One Inc P.O. Box 162 Provo. Utah 84601

SIDE ONE

CHIC SOUP FOR ONE

CARLY SIMON WHY*

TEDDY PENDERGRASS

FONZI THORNTON I WORK FOR A LIVIN



SIDE TWO

CHIC I WANT YOUR LOVE

SISTER SLEDGE LET'S GO ON VACATION

CHIC TAVERN ON THE GREEN

> DEBORAH HARRY JUMP, JUMP





wisongs with the exception of رسي , رسية with the arranged and conducted by Bernard Edwards and Nie Poagers and published oy Chad Music (co BM Marights administered by Aarner Tamerone Fublishing from رسيز رسية wither by Debator arranging from siten published by Rade Bue Music in Elast, Alle Music All Call

MUSICIANS:

Bernard Edwards Bass Nile Rodgers Guiltar Tony Thompson. Drums
Ray Jones, Rob Sabino: Keyboards Sammy Figueroa: Percussion
Hofns Meco Monardo. Robert Millikan. Edward Daniels

Vocals: Alfa Anderson, Luci Marlin, Bernard Edwards, Forus' Ihomiton, Michelle Cobbs, Jocelyn Brown, Diva Gray, Robin Clark
Chic Strings

fübulard bells Jose Rossi

Recorded and mixed at Power Station, NYC
Engineers: Bill Scheiniman, Scott Litt, Bob Clearmountain
Assistant engineers: Jason Corsaro, Josh Abbey, Dove "The Rave" Creenberg, Barry Bongiovi, Jeff Hendrickson
Mastered at Atlantic Studios, NYC
PRODUCED BY NILE RODGERS AND BERNARDE FOR THE **CHIC** ORGANIZATION LTD

Michaelle Cabbs 8 - ng Trentor appears no unesy changing Percurang Corpination Skiller Seage appears counter, of Lich Theodors Mahelle Cabbs 8 - ng Trentor appears in Jesus Asia apek Manager et Tedas Pendergos sa neos society (14 hade phointernor na L'ESRet in s Copy Trento Brazagon unes L'Abbre Ber Rein discognation (15 de la manager 15 de la membra present ches intrinsis Sea de

Front cover make-up Paula Dort

SOUP FOR ONE

"SOUP FOR ONE" A Marvin Worth Production

Starring SAUL RUBINEK MARCIA STRASSMAN GERRIT GRAHAM

Music by NILE RODGERS and BERNARD EDWARDS Additional Music by JOHNNY MANDEL Produced by MARVIN WORTH Written and Directed by JONATHAN KAUFER

A WARNER COMMUNICATIONS COMPANY











MUSIC BY MATT UELMAN

CINEMATIC MUSIC BY JASON HAYES

ADDITIONAL CINEMATIC MUSIC BY DEREK DUKE: / SLENN STAFFORD & ANDREA PESSING

MUSICIANS

MUSTAFA WAIZ - DIEMBE & DUMBEK

SCOTT PETERSEN - DRUMS

ROGER WEISHEYER - OBOI

SERNIE WILKENS - PEDAL STEEL GUITA

SAMPLES - SPECTRASONICS &

ADDITIONAL SAMPLES: PETER SIEDLACZE
ORCHESTRAL COLOURS

ORCHESTRAL RECORDINGS

SLOVAK RADIO SYMPHONY ORCHESTRA

CONDUCTED BY KIRK TREVOR

SECONDING PROPERTY. HILLERY

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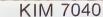




STAY A WHILE AND LISTEN."

THE FATE OF THE PRIME EVILS, DIABLE, METHISTO, AND BAAL WILL AWAKEN

IFTEN AS WALL WEAR WHE SOUL PRINT ASSAULT





LIKE THE ANIMALS



WALK LIKE THE ANIMALS

A. Inchworm

by Georgiana Liccione Stewart

Functions:

Develops Arm Strength

Stretches Lower Back Muscles Stretches Hamstring Muscles Equalizes Normal Walk

How To Teach:

Start students on all fours, knees on ground, hands on floor; gradually straighten legs, heels as close to floor as possible. Walk forward with the hands, widening the angle between the arms and legs; then walk as close as possible to the hands with the feet, keeping the legs as

straight as possible.

Preliminary Skills For: Handstands, Limbers, Walkovers





B. Puppy Dog

Functions:

Basic Patterning and Coordination of Limbs on all fours

Warm Up for Legs

How To Teach:

This is the simplest of the walks. Have students place their hands on the

floor, knees bent, but not touching ground. Lightly run forward.

Preliminary Skills For: Tumbling Rolls



G. Donkey, Donkey Cart

Functions: Develop Leg Coordination in Kick and Extension Formation

Develop Arm Strength

Control Head Placement For Balance in upside down position

How To Teach: Have students place hands on floor facing straight forward. Keeping

arms as straight and as strong as possible, and keeping the head up. kick the legs in a guick 1, 2 count. When the strength and balance are well developed, work with a mat for the advanced level of this exercise. Have students place hands as before only this time kicking both legs at the same time into a wide angle, then bringing them together high in the air and back to the starting position. For the Donkey Cart, have students begin as they did with the seal, on their stomachs, lifting the torso up on their arms. A partner then lifts the legs, and the student on his stomach, walks on his or her hands while the partner walks behind holding his or her feet. (This is also known as The Wheelbarrow.)

Preliminary Skills For: Handstands, Limbers, Cartwheels, Walkovers



H. Camel. Camel Ride

Functions: Develops Leg Strength

Stretches Back

Develops Lifting Strength

How To Teach: This is an advanced activity and should be learned with a mat. It also

needs a bigger or heavier child and a smaller one. The smaller child jumps up on the bigger child locking his feet around the waist of the larger child. The larger child holds the back of the smaller child as the smaller child bends back, arms over head and reaches through the legs of the larger child. The smaller child then grasps the ankles of the larger child and the larger child leans forward placing his hand on the floor. The larger child then slowly walks forward. If an exextremely light child is available and the larger child is very strong you you can then add the "Rider" on top. The upside down middle child's

feet will act as the hump.







Musiques de Films

d'HORREUR et de catastrophes

Face 1

- 1. NIGHT OF HORROR (Roger Webb)
- 2. L'EXORCISTE "Tubular Bells" (The Exorcist)
- (Mike Oldfield)
- KING KONG (Max Steiner)
- 4. LE BAISER DU VAMPIRE (Kiss of the vampire)
 (James Bernard)
- 5. L'AVENTURE DU POSEIDON (The Posedion Adventure) ((Agsha/Hirschchorn)
- 6. DRACULA ET LES FEMMES (Dracula has risen from the grave) (James Bernard)

Face 2

- LA TOUR INFERNALE (The Towering Inferno)
 (Kasha/Hirschchorn)
- 2. AIRPORT 1975 (John Cacavas)
- 3. THEATRE DE SANG (Theatre of blood)
- (Michael J. Lewis)
 4. LES DENTS DE LA MER (Jaws)
- (John Williams)

 5. FRANKENSTEIN JUNIOR (Young Frankenstein)
 (John Morris)
- 6. TREMBLEMENT DE TERRE (Earthquake)
 (John Williams)

Geoff Love et son orchestre



05592 : THE SHADOWS Mustang, Shane, Giant, Shotgun.



13214 : SUPERSTARS Da doo ron ron, Lonely Joe, I'll never fall in love again...



13219 : BURT BLANCA Rock around the clock, Something else, My blue guitar...



95397 : JIMI HENDRIX Strange things, Land of thousand dances, Ballad of Jimi



13164 : TINO ROSSI Près de la cascade, Carloca, Colombella...



13202 : GUITARE CLASSIQUE Jeux interdits, Asturias Recuerdos de la Alhambra



AMSTERDAM - BRUSSELS - JOHANNESBURG - KOLN LONDON - PARIS - STOCKHOLM - SYDNEY



ZETA RETICUL a science fiction love story by elliott, walter and bennett



RETICUL a science fiction love story elliott, walter and bennett

SIDE ONE

REGINNING

(A young man muses of other worlds and alien races.)

When I was young I used to dream of other worlds up there I thought the God who made us all surely made others somewhere I'd close my eyes as I stared at the sky Let my mind take leave of this body and Ifly Over the yards and coofs of my small home town

Over the yards and roofs of my small home too you for home to follow the following the

Just once before I die I want to leave this earth and fly I want to reach out into the sky I want to take my leave and fly

I want to fly I want to fly Beyond this earthly sky I want to fly

I'd like to meet an alien race From somewhere out in space I want to meet them face to face Somewhere in outer space

(His fantasies are interrupted by the appearance of a strange apparition He is abducted.)

Look, my God what's that I see just there Look, my God what's that I see just there swriting and turning in the warm night ar Thomber they paralyse me in the paralyse me

Unable to move with my eyes I scan

the room
My thoughts are on death, but can
this be my tomb
Though I hear no voice they speak

to me And say we're on our way to Zeta Reticuli

For the journey of many light years, he is put into a state of suspended animation.)

Colder now, they're making me colder now, they're mot sure but it think that's how They keep me from growing older in They keep me from growing older in the sure that they will not grow old and die with just the cold my files in to keep Listip into eternal sleep. Is not earnal sleep in the sure that it is not earnal sleep in the sure that it is not earnal sleep. It is not earnal sleep in the sure that it is not earnal sure that it is no much colder now I can't think clearly now I miss you dearly now And it's so cold in numbers. Colder now, they're making me

(He dreams as the cold takes him into unconsciousness.)

I saw the ghost ship sail away It was swallowed by the sun I saw all that I know and love Turn their backs on every one

I saw the earth turn brown and die I saw but I couldn't cry Everything I knew so well Disappeared before my eyes

And the wind blew long and burned me
And the trees burst into flame
As I stumbled through the wasteland
I was calling out your name
Calling out your name

All the riverbeds were highways And the canyons were like graves For the life that I once had there Like my wishes none could save

AWAKENING

(The journey complete, he is awakened and sees Reticuli for the first time.)

I've been asleep, oh what can it mean Am I awake or is this a dream I feel the blood flow through my veins I'm warmer now, but a chill remains

How did I get here, I don't recall I once was short now I'm way too tall What's with these people they look

so strange They're not like me or did I change They're not like me or did I change Why do they stare I'm not on earth, but I don't know where And in the sky it's not the Sun Why am I the only one

I see miles and miles of crystal trees I see scores of people on their knees I see seven ships on a vapour sea I see them all, but I can't see me

I hear the sound of crystal leaves They rob my mind like sonic thieves I hear a ghastly chorus swell Could this be heaven, or is this hell

I'm not at home here, I don't belong Don't know what's the matter, but something's wrong I just can't remember, hard as I try I think I m lonely, but I don't know why

I've lost somebody, I don't know who Don't know the name, it must be you They say I'll stay here, they don't say why They say I'll never, ever die

I'm all alone here, I can't expfain These people around me, they're not the same They say I'll stay here, they don't say why They say I'll never, no I'll never, ever die Oh no

SIDE TWO

THE REVELATION

(The elders of the planet reveal their history and explain his abduction.)

and explain in subdection;
It was many million years ago
That from some world a stranger
came to sew
The seeds of life upon your earth
And soon mankind was given birth
He came here too you see
He made Reticul
Descendant of the same that's you

You and me

We know the problems you've been through We understand, we did it all before And much like you we never conquered war

We sought to rule it all
We thought it was our call
We never dreamed that we could
ever fall

We thought to be the chosen race A mere reflection of God's face We thought the heaven's heard our song And all the stars were ours, but we

And all the stars were ours, but we were wrong
We dreamed it all in vain
We tried to hide the pain
But in the end it drove us all insane
All insane

And then we had our final war it was the war to end all war A test of right against all wrong But it didn't take very long

To learn it didn't matter anyway And it didn't matter what we say We were but children out to play We played our games from day to day We were but children out to play We played out games from day to day

And now the children are no more it was the war to end all war And those of us who did survive We're here but only half alive

That's why we brought you here you see To save Reticuli Oh father of posterity

(He meets his intended.)

My name 15 Kerra, Kerra, Kerra You will stay here, stay here, stay here You will love me, love me, love me

Are you what you seem Or from some dream A vision taken from my mind As if you always knew What would make me love you To weave it in the design

I can make you see What you want to see Only trust in me And if you find me strange I can rearrange Be anything you want me to be

If I could only believe in you But what else is there to do Yes if you will believe in me I will all of your life set free

You don't have to change, nor rearrange If you find me strange, I can rearrange

You're lovely just as you are

IF NOT FOR ONE ANOTHER

(He wrestles with his loneliness)

If not for one another
I'd be a single ship upon the sea
of time
Lost in the vast spaces, alone in so

many places
If not for one another, there'd be no
one to love

It's like the sound of thunder Across the sky when there's no one Across the sky when there's no one to hear

A pen that just erases, a mirror that sees no faces

If not for one another, there'd be no one to love If not for one another, there'd be no

one to care

If not for one another, there'd be
nothing to share

If not for one another, we'd be lonely
all the time

If not for one another, we'd be lonely
be mine

I'd be a child of wonder Without a home to keep me from the cold Born without a mother, no part of any other If not for one another, there'd be no one to love

WILL YOU LOVE ME

(Vestiges of love still haunt his mind and he seeks assurance before agreeing to the inevitable.)

If I give to you, what you want me to This love of mine, for now and all of time Will you always stay, in love with me

If I feel alone, if I miss my home Will you understand, will you warm my hand And for a thousand years, will you dry my tears Will you love me

Will you love me then. As you love

me now But I'll not pretend, I don't know how Will you take me in, into your arms and then Will you love me, love me

If I dream of trees, blue skies and seas Of moonlit nights, much forgotten sights Will you take me in, into your arms and then Will you love me

And when at dawn, a sleepless night is gone
Will you want to stay, through the light of day
And keep me from the fear, of being lonely here

(Many years have passed but his restless, spirit has not changed)

Though that was long ago, Reticuli Indugh that was long ago, Reticuli
did grow
And though I've peace of mind,
sometimes at right I find
I look up at the sky, and still I want to fly
I want to fly

But I'll never die, I'll never die I want to fly

All Lyrics © 1977 Jelco Music Inc Except "If Not For One Another g 1972 Jelco Music Inc

Att lyrics and music by Jerrel Elliott except "Ghost Ship" Lyrics by Jean Kettler All songs Published by Jelco Music Inc. ASCAP

CREDITS
Produced for American Record Corporation by Elliott, Walter and Bennett Jeriel Elnott, walter and Bennett Jeriel Elnott, walter and Bennett Jeriel Elnott, workers, wynthesizers Steve Keller - drum; percussion Roy Pinner drums, percussion Roy Pinner drums, percussion Steven Butler - Saxophome Mersha Elliott voice of Kersa Morio Marchael Control Cont



293

京浜女子大学横浜高等学校 吹奏楽部(1)







LAFF'S DEFINITION OF A VENTRILOQUIST IS A GUY WHO GIVES ORAL PLEASURE WITHOUT MOVING HIS LIPS.

RICHARD & WILLIE



funky honkey,



nigger



LAFF A-182

ADULTS ONLY

4218 WEST JEFFERSON BOULEVARD / LOS ANGELES, CALIFORNIA 90016

Around three years ago, Richard Sanfield gave birth to a brand new twenty pound baby bombshell whom he named "Willie." Willie is Richard's very own, custom made, ebony Howdy Doody; fully equipped with his little mod wardrobe, afro hairstyle and a half moon, lightning white grin. Richard provides the voice and the knee for Willie to sit upon. All together we have one of the world's most unique ventriloquist acts. No, no! Not the kind the kiddies watch on Saturday morning T.V.! We said "UNIQUE!" You see, Willie can't control his language sometimes and . . . well . . . to be perfectly frank, he's a dirty little son of a "birch." Hence we have our cover title, "FUNKY HONKY — NASTY NIGGER." Here we find little Willie with his ax-sharp tongue threatening to chop the three foot, honky, Pinochio on Richard's other knee into a pile of whitepine toothpicks!

But wait! Who is that on Richard's middle knee? Whoops . . . hey, where did SHE come from?! She's no puppet!! THAT'S NO KNEE!!! (It looks like Richard's staying out of this dispute. He seems to have more important things on his . . . mind right now.)

It would be a wise idea to grip this album tightly with both hands because it just may start hopping! As usual, LAFF has seen to it that you will be delightfully tortured with non-stop LAFFter. So sit close to your turntable; you may need to stop the record for a brief rest now and then. Let us sum up the LAFF philosophy with this little rhyme:

Smiling is right when you're being polite, But hold on to your hat, Cause a scream's where it's at!

P.S. By the way, for a frolic through fantasyland, don't miss Richard & Willie's first album on LAFF: "SNOW WHITE AND THE BLACK NIGHT."

Signed with hugs, kisses and other sorts of bodily contact,

S.M.

PRODUCED BY: DAVID DROZEN EXECUTIVE PRODUCER: JOUIS DROZEN ALBUM DESIGN: SUC MITCHELL COVER PHOTOGRAPHER: ROBERT J. WOTHERSPOO

Doin'it.



This series of public service spots tells it like it is—in "get down" language produced for the Navy by Vanguard Associates.

Featured in this second series of spots is Port Authority, a contemporary rock group unit of the world-famous U.S. Navy Band. They are a group of very talented Brothers, Sisters, and ve-e-ery close Cousins who are doing their own thing. And the thing they do best is make good sounds. Listen to them. What these 10's, 20's, 30's and 60's are saying is that you CAN be Black and Navy too.

The Navy's not just sayin' it, they're **DOIN' IT!**

1.	College Degree		:56
2.	Go Places	#1	:11
3.	Go Places	#2	:10
4.	Street-Fleet		:33
5.	Go Places	#3	:11
6.	Go Places	#4	:11
7.	Go Places	#5	:10
8,	Equal Pay	#1	:58
9.	Equal Pay	#2	:30
10.	School's Out		:56
11.	Opportunity		:32
12.	Go Places	#6	:11
13.	Responsibility		:30
14.	Ball Game		:30
15,	Parents		:30

Port Authority Personnel

Monte J. Wisebrock James L. Allen
Norman Clark David Carradine
Roy S, Grundstrom Rose M. Lewis
Mac Wright Don C. Letbetter

Voices

Tom Tipton Susan Knighton Oliver Thomas

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Copyright 1973, Recruiting Aids Department,

U. S. Navy

Randy Hébert / One Man Music





one man music

words and music by Randy Hebert

> Side One Losing Control

Losing Control
Where Are They Now
How Special You Are
When We Look Back

Side Two

Whose Turn Is It

Take It From The Sun

Got What It Takes

Promite M.

Promise Me Music Is The Way I Live

> photography by Mark Germany

All the music on this record was written, arranged, performed and recorded by Randy Hebert

RHM INC.

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the Ballad Of Lucy Lum



And other Delights!

don mitchell joe wayman

SETATE E

the Ballad Of Lucy Lum

We are happy to share this new "batch" of songs with you. We hope you enjoy listening to them as much as we enjoyed recording them. Special thanks to Lorraine Plum for her poem "The Ballad of Lucy Lum" and to Rowena Califf for her poem "Captain of My Bed." Sincerely.

Joe & Don

BATCH I

Don't Burn Down the Birthday Cake Words & Music: Joe Wayman		3:25
Captain of My Bed Words: Rowena Califf		3:03
Music: Don Mitchell		
Lost a Tooth Today		2:17
Words & Music: Joe Wayman Belly Button Blues		2:05
Words & Music: Joe Wayman		2.00
The Ballad of Lucy Lum Words: Lorraine Plum		2:33
Music: Mitchell/Wayman		
The Winter of My Storm Words & Music: Don Mitchell	4	3:40
words & waste: Don wittenen		

Words & Masic. Don Miconen	
BATCH II	
God Don't Make Junk Words & Music: Don Mitchell	1:23
Nothing is Something to Do Words & Music: Joe Wayman	3:34
Chimney Bird Words & Music: Joe Wayman	2:36
CAT Words & Music: Joe Wayman	3:07
Boogie Down Breakfast Words & Music: Mitchell/Wayman	3:03
A Friend Is Wards & Music: Dan Mitchell	2:00

Recorded at KBK Earth City Sound Studios, Inc. St. Louis, Missouri

Recording and Mixdown Engineer: Jim Lake

Arranged By: Carl Goodin

Keyboard: Tom Brooks / Russ Kirkland

Percussion: Rick Schupp

Guitar & Bass: Carl Goodin

SOUNDS TO BE FOUND ON RECORD

Ratchet

Bike Horn Cow Bell

Timbale Bell

Wood Block

Temple Blocks

Siren Whistle

Triangle

Finger Cymbals

Cabasa

Slide Whistle

Guiro

Claves

Shaker

Bell Tree

Chime Tree

Police Whistle

Cuica

Congas

Mouth Pops

Pots & Pans

Drum Set

Kitchen Sink



A Good Apple Inc. Album

Other albums available from Good Apple are:

"Anything Can Happen!"

"Imagination and ME" "Dandy-Lions Never Roar!!"

Good Apple products can be ordered from GOOD APPLE

Box 299

Carthage, IL., 62321

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Revolución Electrónica en Música Venezolana con Chelique Sarahia

En un vibrante recorrido por los caminos musicales de Venezuela, tomamos las melodías que a nuestro juicio tipifican cada una de sus regiones. Las pusimos en lenguaje de cuatro y bandola; las vestimos de armonías modernas y les dimos voces de textura electrónica. Sin perder la esencia de la esencia.

En la presente búsqueda hemos utilizado, además del cuatro y la bandola, otros instrumentos de sonido universal; bases armónicas contemporáneas y tratamiento electrónico para los instrumentos cantantes.

En la realización de este nuevo sonido para la música venezolana, fue necesaria una labor de conjunto, en la cual participaron grandes valores jóvenes venezolanos, como lo son el excelente cuatrista Angel Melo y los talentosos músicos y arreglistas Carlos Moreán, Julián Romero, Alberto Naranjo, Frank Hernández, Jorge Romero, Oswaldo de La Rosa, Joseph Kast, Moscatt, Jerry, Tito Iglesias, Luciano Hardy y Enrique Lira.

En cuanto al aspecto técnico, Mario Alfonso y Ricardo Landaeta fueron los encargados de crear nuevos sistemas de grabación y efectos, para dar textura electrónica a esta nueva forma de música venezolana, desarrollada en cuatro fases:

- 1) Ritmo v armonía base.
- 2) Inversión de sonido en movimiento al infinito, para los instrumentos
- 3) Sintetizar electrónicamente los instrumentos ajenos a la frecuencia promedio.
- 4) Idear un equipo especial bajo los principios del Moog, y que ellos han bautizado con el nombre M.R.A.A.

Thelique furaling

Lado A

- 1 El Pajarillo
- 2 Maracaibo en la Noche
- 3 Polo Margariteño
- 4 Cantos de mi Tierra
- 5 El Cumaco de San Juan
- 6 El Diablo Suelto

Lado B

- 1 Polo Coriano
- 2 Mare-Mare Por comer Zopoara El Pájaro Guarandol
- 3 Sombra en los Médanos
- 4 Barlovento
- 5 Río Manzanares
- 6 La Bella del Tamunangue

CHELIQUE SARABIA, ese incansable andariego por los caminos de la música venezolana, nos sorprende una vez más, con este formidable LP que encierra tanta belleza y el valor incalculable de la búsqueda de nuevos sonidos. Desde siempre, los arregladores musicales, directores de orquesta y compositores, han luchado tenazmente para lograr nuevos sonidos en las diferentes combinaciones de los instrumentos creados por el hombre, pero hoy en día es cuando más fascinante se

torna esta búsqueda, dadas las formidables posibilidades que nos ofrece el mundo de la electrónica. Y CHELIQUE, ni lerdo ni perezoso. se metió de cabeza en este nuevo mundo de la grabación y los resultados están en este disco, que estamos más que seguros, ha de encantar a todos por igual. En nuestra opinión, este LP es realmente una revolución electrónica en la música venezolana v orgullosos estamos publicándolo.

PROMUS

MERCURY TO STEREO SR 61137



SULLIV

SHE'S LEAVING HOME (J. Lennon-P. McCartney), Macien Music Inc., (BMI) . . .

SUNSHINE SUPERMAN

(D. Leitch), Peer International Corp., (BMI) . . . 3:29 A WHITER SHADE OF PALE

(K. Reid-G. Brooker), Essex Music Inc., (ASCAP) . . . 2:49

(J. Sullivan), MRC Music Inc., (BMI) . . . 3 48

THE KOAN (J. Sullivan), MRC Music Inc., (BMI) ... 8:08

TALLYMAN (G. Gouldman), Man-Ken Music Ltd., (BMI) . . . 2:36

THE SITAR AND THE ROSE (Baselli-Canfora-Jourdan), MRC Music Inc., (BMI) . . . 2

TRANSLOVE AIRWAYS (Fat Angel)

WITHIN YOU WITHOUT YOU (G. Harrison), Maclen Music Inc., (BMI) . . . 3:50

FLOWER POWER (J. Sullivan), MRC Music Inc., (BMI) . . . 3:30

Arranged by Jim Sullivan

Produced by Lou Reizner

The August 18, 1967 issue of Life magazine dedicated a major story to the sitar and its foremost Indian exponent, Rayi Shankar, entitled "His Sitar Sound Rocks the U.S.". Going back to discover how this somewhat obscure instrument and its exotic raga repertoire ever became the newest rage of the hip Rock world, one need only go back to India, 1965 B.C. (Beatle cometh), when one George Harrison, a mop-haired young English lad, ventured to the mysterious land of Vatsyavana's Kama Sutra in search of, not the secrets of love, but the secret of a new sound for his group, and more specifically, some sitar lessons

Anyway, six weeks later (George learns very quickly) back to England and the next Beatle recording session, and ergo Western culture, came "the sitar sound." Since the Beatles, such groups as The Byrds, The Rolling Stones, Jefferson Airplane have "discovered" the sitar and India's traditional music form—the raga. But, George notwithstanding, the sitar is an instrument one simply doesn't learn to play in six weeks, or even six years ("One lifetime is not enough to learn to play the sitar" says Ravi Shankar). Not when you consider the 700-year tradition behind this instrument, and the inscrutability of its 19 (count them: 19) strings (six are played to create the melody and rhythm and the other 13 simply pick up vibrations), and its endless row of tuning knobs which must be re-adjusted in an infinite combination of ways according to which of Indian music's 72 scales is selected for a particular raga.

In short, anyone can play at it, but it takes a dedicated, accomplished and simply darn good musician to play the sitar properly. Jim Sullivan, having studied with the finest string teachers (including Ravi Shankar), is one of the few who qualify. To begin with, Jim is perhaps England's finest guitarist. Andres Segovia, Julian Brean, and John Williams are the caliber of guitarist from whom he derives his classical guitar inspiration, while the leading recording studios and orchestras in England rely on Jim Sullivan for much the same thing in the popular

music field.

Jim became interested and decided to study East Indian music after hearing Viliyat and Imrat Kahn wailing their wares one day at England's EMI recording studios. Soon after, he began studying sitar with Nazir Jarazabhov. And finally with the master, Ravi Shankar, himself.

In the process—as any serious student of East Indian music must—Jim became a disciple of Indian philosophy and its contemplative way of life. A vegetarian, he is a firm practitioner of Shankar's meditative, mood provoking approach to music making. (Oriential rugs are brought in and joss stick incense burned during Shankar's own recording sessions). Jim doesn't go quite so far, but he does insist on authenticity in performing the raga-inspired arrangements you will enjoy on this album. A great group of popular tunes all rendered in the fresh, exotic new Sitar Sound and raga beat-by perhaps the most accomplished Indian Music playing Englishman on the scene today—Big Jim Sullivan.

May we humbly suggest you dig his scene, Sahib? -Notes by Bill Petan

Mercury Records are also available on reel-to-reel tapes, 4 and 8 track tape cartridges and Musicassette tupe cartridges.





Pleasure Gardens of Dance

Music for Belly Dancing

Side 1

- L. Entrance to Exotica = Fast Baladi = 5:14
- Dance of Mystery
 Chifti Telli 3:20
- Path of Opals

 Baladi 4:08
- 4. Court Dance of the She Jinn — Shabia 6/8 — 1:22
- 3. Ambera: Garden of Delights
 Ayoob 4:53





Side 2

- 1. The Jasmine Dancer

 Baladi 1:47
- 2. Shimmering Veils

 Arabian Bolero 3:30
- 3. Secrets Written In Incense — Chifti Telli — 2:35
- Emerald Fire
 Drum Solo 3:48
- 5. Fountains' Enchantment

 Ayoob & Drum Solo 2:08
- 6. The Celestial Garden

 East Indian Rhythm 2:08
- 7. Fragrance of Evening
 Slow Baladi 3:47



Ramal LaMarr: Synthesizers, Percussion, Arabian Drums Chandrani: Zills



Many thanks to Their Lordships: Sri Vishnu, Sri Lakshmi, & Sri Sesha Ananta

and to the dancers: Ma'Shuqa Mira Murjan, Shiamara, Alexa, & Chandrani

Photography by Michael Hawthorne

All Instruments played by Ramal LaMarr except zills

All selections composed, arranged and produced by Ramal LaMarr, BML. Published by Daughter of the Jinn Music a division of Lotus Records, Inc.

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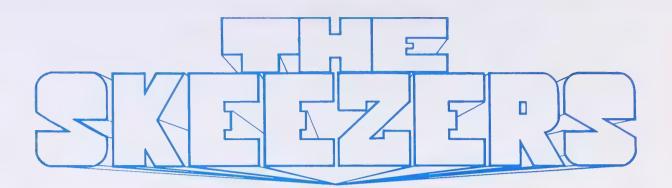


PLEASURE GARDENS OF DANCE —
a delightful dancing experience
for the professional performer.
Upbeat, Exciting, with a touch
of Mystery . . .
captivating to Your audience

Ma*Shuqa Mira Murjan



P.O. Box 92475 Milwaukee, WI 53292



THE SKEEZERS

H H H SIDE A

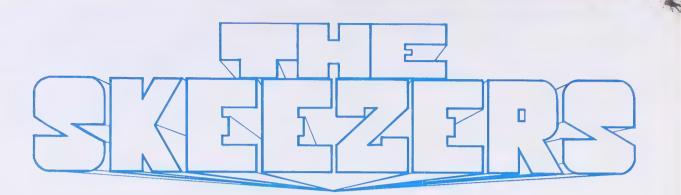


HP-6547

LOW RIDING BASS (3:30) LOW RIDING BASS (4:00)

(INSTRUMENT AL)
Written by David Baer
Arranged by Mikey C
Rythm Tracks Scratnes by Grandmaster TMS
Produced by Usions Productions
Executive Producer Hugo Sanchez
Programing by Yolga and P
AEP Ralph Sanchez













SIDE 1

Love is Forever The Girl I Met Today Holding Back

Yo Mama

SIDE 2

Plain Jane

Didn't Want A Lot, Did Ya?

Taking the Plunge

Soul is Free

TINLEW ALLSTARS

LINEUP

Thomas Duckett-vocals

W. Michael Lewis-keyboards-sitar-synthesizer Laurin Rinder-drums

David Williams-bass

Jeff Sigman-guitar

Marc Singer—percussion-effects Doug Richardson—tenor sax

Harry Kim-trumpet

David Stout-trombone

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PRODUCED BY

Laurin Rinder and W. Michael Lewis

A RinLew Production for AVI records

Arranged by-the RinLew All Stars Vocal adaptations and string arrangements

by W. Michael Lewis

Recording and mixing engineer—Galen Senogles

Executive producers-Ray Harris & Ed Cobb

Album Design-The Committee

Concept & Photography—Laurin Rinder

Album produced, mixed and mastered at Producers Workshop, Hollywood, California

Mastering Engineer - David Baer

Special thanks to Marilyn Jackson and Bill Henderson.







RITMICA

BELLICA

RITMICA BELLICA

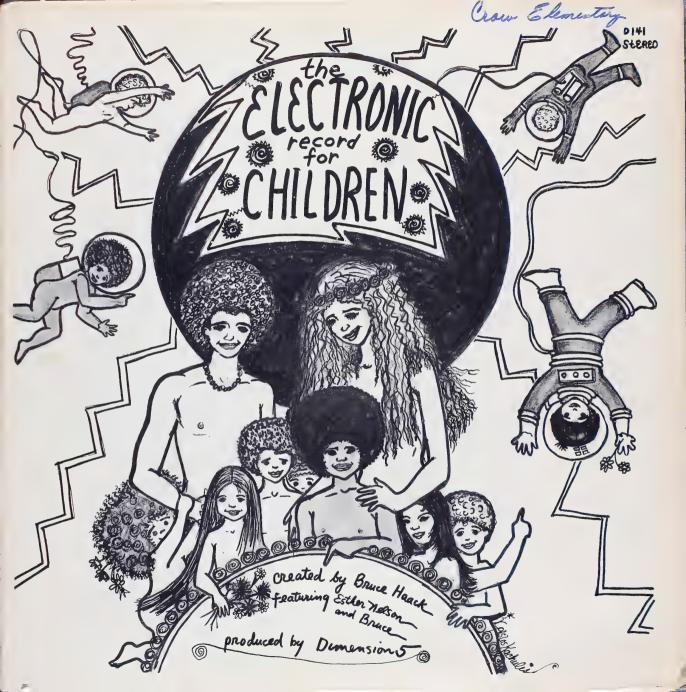
Musiche di R. DE FILIPPI

Lato A

1) - PREPARAZIONE BELLICA	2'22"
2) - TRUPPE A RASSEGNA	3'02"
3) - SFILATA	3'46"
4) - I CONQUISTATORI	3'25"
5) - DISFATTA E RITIRATA	3'15"
6) - ATTACCO AL NEMICO	2'46"
7) - ASCESA	0'57"

Lato B

1) - DICHIARAZIONE DI GUERRA	2'43"
2) - IMBOSCATA	3'21"
3) - RESA UFFICIALI	2'27"
4) - TRIBUNALE MILITARE	2'44"
5) - CAMPO DOPO LA BATTAGLIA	4'41"
6) - IN TRINCEA	4'03"









ECR 101 STEREO-MONO

VISIONS FOR SYNTHESIZERS

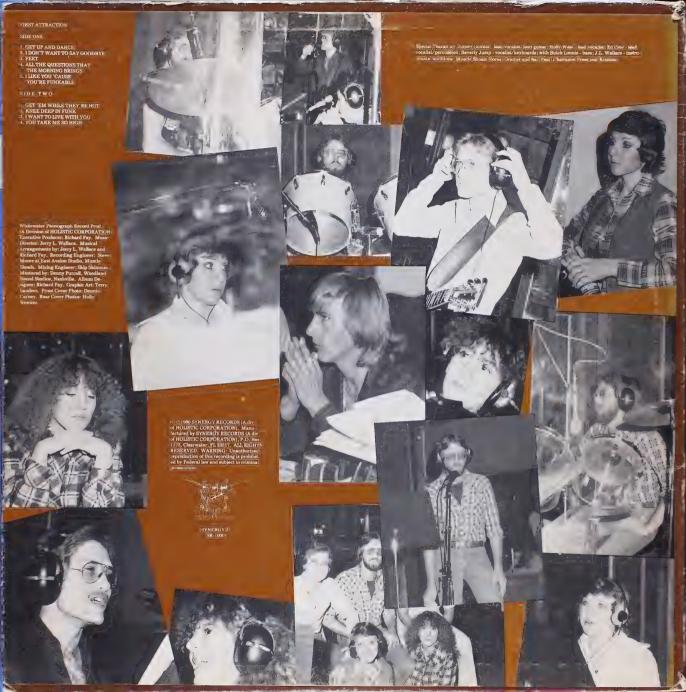
ECR 101/A					
1) F	PAST YEARS	3'54"	Nostalgico, romantico Nostalgic, romantic Nostalgique, romantique		
2) L	LOST LOVE	3'24"	Triste, ossessivo Sad, haunting Mélancolique, obsessif		
3) F	PRESAGE	3'38''	Lento, misterioso Slow, mysterious Lento, mystérieux		
4) (GALACTIC SUNDAY	3'26''	Allegro, festoso Gay, joyful Gai, joyeux		
5) H	BEATING	3'08''	India, Africa India, Africa Inde, Afrique		
ECR 101/B					
1) (GREEN VALLEY	4'57''	Panoramico, descrittivo Panoramic, descriptive Panoramique, descriptif		
2)	THE GHOST OF THE CASTLE	3'24"	Incubo, irrealtà Nightmare, unreality Cauchemere, irréalité		
3) 1	ROBOT MARCH	3'22''	Ossessivo, drammatico Haunting, dramatic Obsessif, dramatique		
4) (ORIENTAL	3'12"	Ripetitivo Repeated Ripétitif		
5) I	DYNAMIC ACTIVITY	3'05''	Ritmico, frenetico Rhythmic, frenzied Rythmique, frénétique		

All titles by Vittorio Paltrinieri

This recording has been produced especially for firm TV, radio and audio-visual use and is the copy film to Edwin Cap and the thing to Edwin Cap and the thing to Edwin Cap and the thing to the transfer to any medium must be obtained from Edwin Caramba Srf or its authorised agents. This is a stereo-compatible recording and no loss in quality will result when played in mono using a modern pick-up. Not for sale to the public

EDIZIONI CARAMBA PRODUCTIONS Cet entequistement à ete réalise specialement pour les hims. IV. radue et autres procédes audio visuells Les droits d'extrion appartennent à Edizioni Caramba Sri Une autrorisation doit étre obtenue de Edizioni Caramba Sri ou de ses representants autorises avant d'effectuer le translet sur n'importe que moyen sonore ou audio-visuel. Cet enregistrement est en streponione et, assin perte de qualité put être lu indifférement en mono sur fout electropho ne modèrne. Verte intérôté au public.

10.12.1 (1.12.1) 10.12.1 (1.12.1)





Caid Back · Caballo Blanco
...Bajo et Sol JUNSHINE REGGAE WHITE HORSE (VADO JUNE

Sunshine Reggae 6:35

(BAJO EL SOL)

LADO DOS

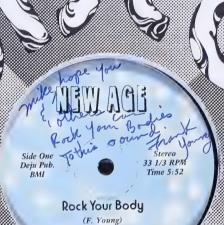
White Horse 5:50

CABALLO BLANCO

Produced by Laid Back/The Seven Dwarfs

"White Horse" Edited by Bobby Shair and John Potoker

A NEW AGE SPECIAL EDITION



JAPERING LE

Executive Force

Side One

1. WINGS OF THE DELIRIOUS DEMON (14:47)

Title derived from a poem by Ilya Ehrenburg. No other extra musical references. An entire range of studio techniques applied to transform clarinet sounds used as source material. Composed August thru December 1969.

2. ANACOLUTHA: ENCOUNTER and EPISODE II (8:57)

Amacolutha, plural of amacoluthon, meaning a sudden change in grammatical construction. I made this to refer not only to the musical structure, but also to the programmatic intent which is biographical, if not autobiographical. Sound sources: all electronic sounds, various percussion instruments, viola, rubber band, voice, basset horn, etc. Winter 1965.

Side Two

1. INTERLUDE II (5:00)

Part of a large scale work, <u>Sing Me a Song of Songmy</u>. NIA-KHE, the Vietnamese poet, first recites a poem of his own in his native language (Sleep well, my child,/ Out there bombs and bullets are tearing the sky .../ When you wake up .../ and when you are puzzled by ... the freshly covered graves,/ I'll blame them on the storm last night ...) and at the end one by Fûzzl Hüsnü Dağlarca, in a translation from the Turkish by T.S.Halman.

2. PRELUDE No.8 (3:55)

Dedicated to the memory of Elgard Varèse. I had started to develop the material (celesta and harpsichord sounds) and prepare the material in the spring of 1965, a few months before Varèse's death (a presentiment?). The piece was completed in the early part of '66.

3. PROVOCATIONS (3:00)

Call it "The Little Demon." Same source material as in <u>Wings</u>: clarinet sounds. The title may have musical connotations one event, one gesture, excites others into action. It may also have political overtones: it is a companion piece to <u>Hyperboles</u> (both composed in 1971).

4. WHITE COCKATOO (4:20)

This is Visual Study No.5 after Jackson Pollock. The initial process consisted of putting drips and smears of sound on the "canvas." Four separate recorded tracks were thus obtained, each of a much longer duration than the fimal length of the piece. An elaborate process of mixing and editing ensued, done according to an outer formal structure that corresponds to my idea of the somata form: an intro, a brief first theme, a development (the longest and most elaborate section of the piece), no recap, but a coda. '66.

5. HYPERBOLES (5:12)

The title denotes the exaggerated utterances of the piece, and the intent is praise. Tripartite structure, square waves sounding basson-like, electric piano (transformed), modified violin sounds (contributing an air of despair). August 1971.

D) It selledge to the often contradictory and entrollings bosically requested visionally of a life time D. Could it be a multiple about not are assent provocation? B Asked whether I have been taken in a Missister to the armound convening them to new first quarticle? Missister what is a partial amplession of painting that courts. It is the oversal impression of painting that courts. It have moved to so to form a revolutionary after its every where; Refer (gahemers) over defeats met in The struggel.



"I am tempted to call Ilhan Minaroglu's Wings of the Delirious Demon a masterpiece, The program announced that this work's sound materials derive exclusively from a clarinet, a statement almost incredible ... All in all, Wings of the Delirious Demon is one of the Tew electronic pieces which incresses as valid artistic creation rather than any agmes."

-- Andrew DeRhen, High Fidelity (Musical America)

"Ilhan Mimaroglu's Anacolutha seemed to be the most exciting electronic score that was not composed by Varese... There was music in it that sounded like the performing of a super orchestra ... The dovetailing of conventional musical sound and 'noise' was everywhere expert and exciting."

-- Leighton Kerner, The Village Voice

... gorgeous ... a great album."

-- Michael Cuscuna, Record World

All the selections were composed in the studies of Columbia-Princeton Electronic Music Center, New York, N.Y., and published by Seesaw Music, ASCAP, except <u>Interlude II</u> which is published by Courlifon Music, BMI.

Mastering engineer: George Piros Atlantic Recording Studios, N.Y., N.Y.





PC 1972 Finndar Records

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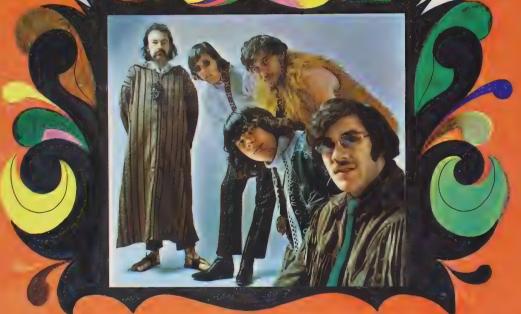


RS 925 SD









SIDE I

TAKE IT LIKE A MAN YOU MADE A CHANGE IN ME CRYSTALS NEVER COME DOWN WOMAN WOMAN

SIDE II THE LOVE CYCLE Originated and Produced By Loren Becker, Robert Byrne and Peter Katims

Recording Engineer—Richard P. Mays Stereo and Monaural Mastering—George Piros

Art Director—Dan Pezza

In July, 1967, hundreds of teenagers attended the yearly six-week "Midwestern Band and Art" camp in Lawrence, Kansas. Many of the Teenagers were into folk rock as well as classical music.

In July 1968, many of the same teenagers that attended the 1967 camp also attended the 1968 camp.

After a week or so, one of the teenagers noticed that three other camp teenagers were hanging together and were attracting the attention of fellow students. He talked with them and soon found out they were looking for a drummer. As he played drums he rapidly fit in and became their drummer. The three had been at the 1967 camp and this was the first year for the fourth person. Thus SMACK was born. Since the camp was six weeks long and there was less than five weeks left they practiced together doing cover songs. They all knew how to play songs by artists such as Cream, Jimi Hendrix and others.

They played parking lot dances and other small gigs at the camp, and had a small following. Meanwhile their fellow students were cultivating a sign-up list for those that wanted a SMACK LP for posterity.

The last camp night came and all the camp bands gave a farewell concert for all the camp patrons.

Since SMACK was the only rock group at the camp they went on after all the other groups had finished.

In the middle of the second song the camp director ran up and pulled the plug on the group as they played. End of set!

A day or so after the camp ended the four members of SMACK went into a local studio and recorded nine tracks. The vocals were then dubbed over the music. After an afternoon of recording the group was done.

The studio then contracted with RCA to have 100-150 LP's pressed. They were then sent to the students who had signed the purchase sheet and the rest is history.

Since the recording of this LP the group members have not seen or communicated with one another.





WILKINSON TRI-CYCLE

Side 1 Side 2

ANTIQUE LOCOMOTIVES ANTIQUE LOCOMOTIVES

LEAVIN' TRUNK 9-5, 59 ASSAUL

MAN TOAVIO'S RUSH I LIKE YOUR COMPANY MAN

INCH POURSCHAPOE YELLOW WALL! MON

Engineering, Warren Schatz Regorded at Resociated Reporting Studios Ottos: Josefall (Kathy Bad Gall

*Strings and Horgs Arranged by Warren Schatz and Stephen Schlake Conducted by Reiph Affounado

MICHAEL CLEMENS—DRUMS DAVID MELLO—GUITAR RICHARD PORTER—BASS





side one

TOUCHY *

- ALMOST LOVE
- LOVE TO WATCH YOU DANCE
 MELLOW STUFF *
- · COMPLICATIONS

side two

- · CAN'T GET ENOUGH
- SLOW DANCIN'

BAMM *

NEW ORLEANS
 SOMETHING ELSE:

Produced by Randy Hébert for RHM Records Photography by David Moorman

All the instruments and sounds on this album were performed on only one instrument, the Ibanez MIDI Guitar.

* These songs were performed in a live format, recorded direct to digital using only the Ibanez MIDI Guitar, the Yamaha 816 Synthesizer and the Yamaha RX-11 drum unit. All other songs were recorded in the standard multitrack format.

A very special thanks to Ibanez and everyone at HOSHINO (U.S.A.) INC. for allowing me to be one of the first to experience and enjoy the wonders of the Ibanez MIDI Guitar System without which this album would not have been possible.

Mfg. thru CRT, Inc., Nashville, Tn. 37209

R.H.M. records, P.O. Box 24465 New Orleans, La. 70124

RANDY HÉBERT

CAN'T GET ENOUGH

CAN'T GET ENOUGH

words and music by Randy Hébert At least one thing's for sure there'll never be a cure I'm totally addicted to your love

There'll never be a day when you will hear me say I'm no longer in need of your love

*Cause I can't get enough can't get enough of you

I think I know the reason why and it's not cause it's July it's all because of what you do to me

My fever starts to rise when I'm looking in your eyes I can't believe the hold you've got on me

*(repeat)

I cannot seem to get enough of you I cannot get enough I cannot seem to get enough of you and I don't know what to do I'm totally addicted to you

*(repeat)

copyright 1986

SLOW DANCIN'

words and music by Randy Hébert When the moon is bright and the stars are right and the candlelight is shining on your face, it's never too late When the music flows and the fire glows we should never pass a moment up like this so don't resist

*Cause tonight was custom made with both of us in mind come on lets take the time let's go slow dancin'

If the feeling's there get up from your chair and let me take you over to the floor

only if you're sure

copyright 1986

If you want me to feel close to you let's dim the lights and try it once again Slow Dancin'

*(repeat chorus)
If it's all alright
I'd like to hold you tight
and feel you close to me
If it's all alright I'll take
you home tonight
so we can do some more slow dancin'

NEW ORLEANS

words and music by Randy Hébert Take a fresh water stream flowing to the South it will take you past the city down at the mouth of the river, New Orleans

We can have ourselves a buggy ride hit Bourbon Street at night or sip coffee till the break of light together

Come on let me take you to New Orleans
I'll take you on a river ride at night Come on let me take you to New Orleans, New Orleans Well I've casted my vote Let's take a river boat and follow the current to the city, New Orleans

We could have ourselves a streetcar ride

maybe check out the Quarter sites or dine on a terrace by candlelight together

Come on let me take you to New Orleans Have you ever had a river ride at night Come on let me take you to New Orleans

So come on take a chance and maybe find us some romance cause I know you really want to and I think you know that I do Come on let me take you to New Orleans (repeat) copyright 1986

ALMOST LOVE

words and music by Randy Hebert
I first saw you at a distance
but met with some resistance
to catch your eye, but I had to try
Cause I found you so appealing
I got the strangest feeling
but didn't want to show it on my face
*Cause it was almost love
almost love, almost love

right then and there
I could feel my hands perspire
and you know I'd be a liar
if I said you didn't affect me
cause you know you do

So while I tried to stay composed and assume my calmest pose It just wasn't working, working at all "(repeat) So just don't ask me for an explanation

of the word infatuation of course I'm feeling that too But what if it's a little more than your heart had bargained for But then again that's if it's true

*(repeat) copyright 1986

I LOVE TO WATCH YOU DANCE

words and music by
Randy Hébert and Jackie Pearson
I first saw you dancing here one night
On the stage in the magic of the light
I found my eyes frozen on you
When you began to do what you do
I can't believe I feel this much desire
As I watch you set the stage on fire
I know mine aren't the only eyes
on you
Everyone can see how you move
*I just know I love to watch you dance
Fantasizing us in a romance
Even though we may not get the
chance

I can still come here and watch you dance
*Now I'm afraid to take my eyes off you
I might miss something special that

you do Or worse I might miss your face I guess that's why I'm lost in this gaze

*(chorus)
I can't describe the way I feel
about you

The way you move knocks me off my feet

I wonder if I'll ever get to hold you I wonder if we're ever gonna meet

*(repeat last verse)

*(chorus) copyright 1985

COMPLICATIONS

words and music by Jackie Pearson and Randy Hebert Before you make your very first move I'll share with you some real bad news You wanna sweep me off my feet 'Cause you do with all the others you meet

Well I'm tellin' you from the start You gotta work to win this heart You might find complications lovin' me

You say you wanna try your hand You think you've got a real good plan You wanna give love another try And this is one love that won't pass you by

So I'm tellin' you from the start You gotta work to win this heart You might find complications lovin' me

"You gotta face the fact you're off the track Love isn't everything I've got no more time for poems or rhymes. So don't try your usual routine It's gonna cause complications. I think you oughta try another line I've heard this one too many times It used to make my heart go pow But it doesn't even move me now So I'm tellin' you from the start. You gotta work to win this heart. You gotta work to win this heart.

*(repeat)
copyright 1985
Jackie Pearson also on
backup vocals

lovin' me

RHM 003



LA GATTA CENERENTOLA

Favola in musica in tre atti di Roberto De Simone

SENTIMENTI E INTERPRETI

la mano della cabala

la verità della zingara il canto dei turchi la voce del rosario

la canzone militare

asso di bastoni

la gatta Cenerentola la "cattiveria,, della matrigna

le "bellezze., della sorella Patrizia la sarta orfana di madre

> il gioco del "monacello,, il suicidio del "femminella,,

vurria addeventare

il banchetto delle cameriere

la voce castrata la lingua straniera del militare

l'angoscia la crisi e la violenza delle lavandaie

l'invidia della lavandaia grassa

ANTONELLA D'AGOSTINO

CONCETTA BARRA

VIRGILIO VILLANI

JOSE CACACE e FRANCESCO TIANO

FRANCO IAVARONE

FAUSTA VETERE GIUSEPPE BARRA

PATRIZIO TRAMPETTI

BIANCAMARIA VAGLIO **GIOVANNI MAURIELLO**

FRANCESCO TIANO

ISA DANIELI ANTONELLA D'AGOSTINO ANTONELLA MOREA

BIANCAMARIA VAGLIO MAURO CAROSI

ANTONELLA MOREA

Regia di ROBERTO DE SIMONE

Scena di MALIRO CAROSI

Maestro concertatore e direttore d'orchestra ANTONIO SINAGRA

Costumi di ODETTE NICOLETTI

Orchestra: Nunzio Areni Nando Caccaviello Roberto Civitella Giuseppe Finizio Beniamino Forestiere Alfredo Golino Franco Manfrin Vito Mercurio Andrea Santaniello Corrado Sfagli Domenico Schiattarella Antonio Schioppa

BRUNO FANTUZZI

JESCE SOLE - Antonella D'Agostino E' NATA - Virgilio Villani e voci femminili VILLANELLA DI CENERENTOLA - Fausta

CANZONE DEI SETTE MARITI - Giuseppe

CANZONE DELLE SEI SORELLE - Patrizio
Trampetti • Giuseppe Barra • Virgilio
Villani • Francesco Tiano • Mauro Carosi • José Cacace • Giovanni Mauriello

DUETTO (mamma mamma che bella cosa) Patrizio Trampetti • Giuseppe Barra

ROSARIO - Virgilio Villani • Franco Iavarone • Mauro Carosi • Francesco Tiano

CANZONE DEL MONACELLO - Giovanni Mauriello • Fausta Vetere e voci maschili VILLANELLA A BALLO (vurria addeventare)

Chitatra solista: Umberto Leonardo
MORESCA - Giovanni Mauriello • Mauro Carosi
• Virgilio Villani

MADRIGALE - Giovanni Mauriello • Mauro Carosi • Antonella D'Agostino • Patrizio Trampetti • Giuseppe Barra

TARANTELLA (ol mamma ca mò vene) · Fausta Vetere • Giuseppe Barra • Giovanni Mauriello • Virgilio Villani • Francesco

CORO DEI SOLDATI - Mauro Carosi •
Francesco Tiano • Virgilio Villani
asso di bastoni Franco Iavarone

e voci femminili

I° CORO DELLE LAVANDAIE - Isa Danieli • Antonella D'Agostino • Antonella Morea • Biancamaria Vaglio II. CORO DELLE LAVANDAIE - Isa Danieli

CANZONE DELLA ZINGARA - Concetta Barra

JESCE SOLE - Fausta Vetere • Antonella-

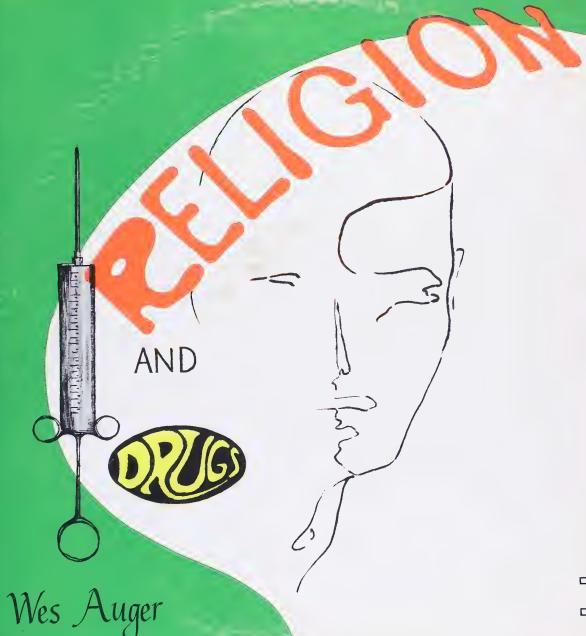
SCENA DELLE INGIURIE - Giuseppe Barra

Patrizio Trampetti • Isa Danieli
Franco Iavarone • Virgilio Villani c

FINALE - Concetta Barra

Testi e Musiche Originali di Roberto De Simone Orchestra della Compagnia il Cerchio Diretta da Antonio Sinagra Registrato negli Studi Zeus di Napoli Tecnico audio e Missaggio Maurizio Roselli Produzione Bruno Fantuzzi Copertina di Lamberto Lambertini Grafica di Bruno Fedetto





KING OF KINGS



The Auger family have been active in the Lord's work for many years. Wes Auger now serves as National Evangelist of the Twentieth Century Reformation Hour which is directed by Dr. Carl Mc-Intire. Under the auspices he conducts God and Country Rallies and Crusades all across America. Speaking on the issues of the day he presents a constant challenge of Evangelism and God has honored his ministry with hundreds of decisions for Christ as Saviour especially among the Conservatives of America.

Mrs. Auger, the former Dorothy Steenback of Scranton, Pa., has been at her husband's side ever since their marriage in 1939. For many years she was featured as soloist and chalk artist in the Auger Evangelistic Crusades. Her main ministry now is serving as Principal and pre-primer teacher of the Cornerstone Christian Conservative Day School in Pompano Beach, Fla.

Penny Ann, the Augers' oldest daughter, serves as a teacher in Cornerstone too and Tammy Mae, the youngest member of the family is a student at the School.







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about the subject:

Here Father Filas compares typical masculine and feminine outlooks and suggests positive ways of smoothing out difficulties in family living. In this recording made before an audience of husbands and wives, the style is delightfully humorous and is tremendously helpful in its positive approach. The recording is recommended for husbands and wives (no matter how long they have been married!), for engaged couples, for study groups, and for high school and college courses in education for parenthood.

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campaign? to put St Joseph's name in the Canon of the Roman Catholic Mass. Inte ORATORY magazine of Montreal described him as "one who has probably said more about St. Joseph than any other man in history." His second love is the Shroud of Turin. This is an age-old burial cloth whose photo-graphically negative imprints present what may be a quasi-photograph of Jesus Christ. Father Filas has presented the evidence that the Shroud wrapped the body of Jesus to many andjences, nortably more than 44 million viewers in local and national telecasts each Good Friday since 1951

His third love, growing from the devotion to St. Joseph, is the encouragement of healthy family life. One of his books, The Family for Families, has passed ten printings as an inspirational classic on marriage and family life. Beginning in 1947, when he pioneered in introducing the Cana Conference movement for husbands and wives in the Detroit area, he has since spoken before more than 180,000 husbands and wives or couples preparing

At the present time he is chairman of the department of theology at Loyola University, Chicago, where he has been stationed since 1950. He is a member of the board of Cana Conference conductors in the archdiocese of Chicago, as well as six professional biblical and theological societies of scholars.

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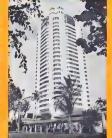
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CARMON PHILLIPS

HYPNO-TECHNIQUES

ON RECORD ON TAPE

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TIME LENGTH OF THE BANDS

SIDE ONE: Band One-12 min. 9 sec. Band Two-8 min. 2 sec.

SIDE TWO: Band One—4 min. 5 sec. Band Two—11 min. 5 sec. Band Three—59 sec. Band Four—3 min. 20 sec.

CENERAL INSTRUCTIONS

Before using this recording you should first have a background of study in the science of hypnosis. You should know what to do and what not to do with a subject in hypnotic trance. In all fairness to your subject, you should have at least read several good books on hypnosis and have some understanding of psychology. Good common sense will, however, be your best guide.

These recorded techniques will save much time for, and conserve the energy of, any hypnotist, whether he or she be a doctor, dentist, psychiatrist, counselor, minister, parent; or the lay-hypnotist experimenting with regression, time distortion, projection, etc.

No longer does the busy doctor need to waste valuable time with the induction of the trance. The patient can be placed in a room with the phonograph or tape recorder. Leave the patient alone for the induction period and then return in time to take "control" and give the suggestions that may be needed for that particular patient.

(Note: A most valuable help to those practicing hypnotherapy is the book, "Hypnotism Handbook" by Cooke & Van Vogt---available from M.M.I. at \$4.95. It is filled completely with tested and proven hypnotic suggestions for most every disorder, both physical and psychological, in which hypnosis can play a part in corrective therapy.)

In the home, the entire family will find the recording helpful. Let us imagine that the husband comes home from the office with a tension headache. He could pre-arrange with his wife to give him tension-relieving suggestions at the end of the induction period. She would note the time. He would retire to a quiet room, turn on the recording and lie down. At the end of the time period for induction, she would then enter the room and give the proper suggestions for relief of the headache and then awaken him. Quite often Band 2 Side 2 will relieve a headache, and the operator need only awaken the subject.

There are times when a husband cannot hypnotize his wife, and a father or mother cannot hypnotize their children, because of their close association, and the recording can be a help in this instance. Let the recording induce the trance with the understanding that the needed suggestions will be given by the attending member of the family at the end of the induction.

Small children and teen-agers can be helped in their school work and with their personality problems through the use of this recording. As an example, let us say that Mary, a sophomore, is having difficulty memorizing a poem in literature. Hypnotic trance is first induced with the recording and then the operator (the mother or father) would give a suggestion similar to the following: "This is the NEW VOICE you are to follow Mary. You are now resting peacefully in a hypnotic trance. Now---if you will---pin-point your concentration on what I am going to say to you. You have the ability to remember every word of anything I may read to you. I am now going to read a poem to you. I will read it two times. During this time you will concentrate on every word. After I have read the poem to you for the second time you will then know it and will remember it. You will be able to remember it anytime you need to recite it or write it. Now---just relax and concentrate---here is the poem. (Read poem.) Now, I am going to read it to you once more in order that you will be able to remember it completely. (Read poem again.) Now---you know the poem by heart and you will remember it after I awaken you. Remember now, after I awaken you, you will be able to recall the poem word for word, any-time you wish---etc.)

This recording can also be used to convert natural sleep into a hypnotic trance. There are some subjects who will respond to this method quite readily.

Please keep in mind that a deep, somnambulistic trance is very seldom necessary to achieve the desired results. Mary may be fully conscious of everything that is going on during the playing of the recording, and while her mother is reading the poem to her; yet, be pleasantly surprised to find she really has remembered the poem, or at least the majority of it, when she awakens.

The female patient in the doctors office who listens to the "Relaxation-Concentration" band twice a week, may think she is only "relaxing" for the few moments the suggestions are being played to her. She too, may be surprised in a matter of a few weeks to find that the suggestions the doctor gave to her in regard to overweight have suddenly started producing results.

At first, hypnotic suggestions have a tendency to "wear off" and generally need to be reinforced from two to three times a week. As an example, a case of timidness can occasionally be relieved with one induction, but more often it will take weeks---sometimes months.

The lay-hypnotist, practicing therapy at home, should first have the subject check with his or her doctor to be certain the headache or stomach pain he is attempting to relieve is not organic in origin.

The doctor can also produce what we might call "hypnotic-out-patients." First, a good trance state is achieved at the office. Then the doctor can furnish the patient's husband, wife or friend, as the case may be, with a copy of the recording, along with the necessary suggestions, and have the patient carry on at home. The doctor should require the patient to return occasionally to check the progress, and see if additional or different suggestions are needed.

Remember ALWAYS that you must speak to the subject at the end of the band. The subject is left with the suggestion that he or she will hear "another voice." Be certain to take over after the band has finished, even if only to awaken the subject. ALWAYS give awakening suggestions even though the subject may APPEAR to be WIDE AWAKE. This is MOST IMPORTANT for you will occasionally find a subject who apparently has not been affected by the induction technique and seemingly is awake and quite normal. Regardless of appearances, they may still be in trance if you have not told them to awaken.

Always include suggestions of well-being when you are giving awakening suggestions. Example: "When I count to five you will awaken. You are relaxed and happy. You are perfectly normal in every respect. You will suffer NO ill-effects from this sleep---etc."

Keep in mind, at all times, the power of the subconscious mind. Be very careful to remove any suggestions you have given to the subject that you do not wish them to carry with them after being awakened. Example: You induce numbness or anesthesia in the right arm of a subject in the evening. You forget to remove the suggestion by saying, "The numbness is now leaving your arm completely and will not return. Your right arm is perfectly normal——it feels just fine——perfectly normal all over."

If you fail to give a suggestion similar to the above, the subject may call you later that night, or the following day, to tell you their right arm is paralyzed. If this should ever happen, you must once again put the subject in trance and remove the suggestion.

Just as the "Pyramid Technique" (explained later) will help to reinforce suggestion and deepen the trance, so will suggestions given in trance, several times a week, tend to "pyramid" or "build in power" in the subconscious. Therefore, do NOT give up on a subject with your first try at induction.

There have been many cases of subjects who could not go into a hypnotic sleep, with attempts being made twice a week for as long as six months or more and then, suddenly, for no explainable reason, they would become a somnambulist at the next session.

It generally does not take long to produce a good trance in a subject, but we cite the above instances so you will know that, sooner or later, the "barrier" to the subconscious CAN BE OPENED in almost every human being.

If your subject experiences difficulty in going into trance, try a different technique. When you find the band the subject prefers, use it for quite a period of time. Use it, even though the subject may tire of it, for on some occasion, he or she may just "let you play it to please you" and this is generally when the difficult subject "stops trying" or "doesn't listen" and "accidentially" goes into a deep sleep.

Here is one suggestion as to how you should "take control" after a band has finished: "Hello---I am that OTHER voice (or the NEW voice) which you are to follow. Can you hear me? (Get an indication---a nod of the head will do.) My name is (state name.) Just continue to go deeper and deeper asleep. Just relax now---rest and relax. In a moment I will count to three and when I do, I would like you to go back in time to your third birthday---etc.---etc.---."

The above is only one of many methods. In observing your subject you may decide more suggestion is needed to <u>deepen</u> the trance. You would then need to give more time to suggestions of "deeper sleep."

Every band on this recording had its origin in an actual hypnotic induction. They were originally delivered spontaneously (ad-lib) by the hypnotist to his subject or subjects. The tape-recorded inductions were then typed and edited. Very little of the wording was changed. They were made "a little less than perfect" in order to avoid what might be called "professional sterility." Every effort has been made to keep them as natural as possible. The subconscious of most every human being can "sense" the true feeling in the voice of any hypnotist, no matter how clever he may be. Keep this fact in mind when working with your subjects. Use your hypnotic power to HELP OTHERS, and your chances for success will be far greater.

INSTRUCTIONS FOR THE INDIVIDUAL BANDS

SIDE ONE. Band One---"Visual Fixation"

in the repertoire of almost every successful hypnotist. You may find it will bring success on more occasions than any other band. Do not tell your subjects it is "the most successful of all techniques" for if it should fail, you have already set up a psychological block against the possibility of any of the other techniques having any affect on them.

Some type of light should be placed at a vantage point before this band is started. You can use a penlight flashlight held in your hand, about 18 to 24 inches from the subjects face. It is sometimes helpful to hold it a bit above eye level to help tire the optic nerve. You can use the flame of a candle for the light. It will work well on the individual and exceptionally well when attempting hypnosis with a group.

If you are working with a group, place the candle on a table and seat the group around it approximately 6 to 10 feet away. It is best to have the room lights quite dim when working with groups as this will help to discourage their "trying to see what is happening to the other fellow." You should stand outside the group, at a point, where you can watch the actions and expressions on the faces of each participant.

Other lights that can be used are: A regular flashlight standing upright on a table. (Almost any kind of table will do---end, coffee, kitchen, etc.) A standard light bulb can be used if you will first crinkle aluminum foil about it and tear or cut a small hole that will allow a small point of light to be seen. Use a bulb of low wattage as a larger one will tend to become too hot. Occasionally you may wish to cover a bulb with red or blue cellophane. Explain to the subjects that the light is to help them pin-point their concentration. You might also tell them that their subconscious will not let them fall out of their chair when they go to sleep. When working with individual subjects always place them much closer to the light.

A standard dining room chair is best for this particular technique, but if you are working with a group, let them use the chairs available.

Watch closely, at the start of the recording, and you can probably pick your best subjects before trance induction begins. Notice how well they respond and carry out the suggestions to "place your feet flat on the floor"---"place your back firmly against the back of the chair"---"let both of your hands lie LOOSELY relaxed on your lap"---"take a slow, deep breath"---etc. Those who respond best to these suggestions will generally prove to be the better subjects.

Band Two---"Jungle Drum"

The metronome, the grandfather clock, a light flashing in rhythm to the heart-beat---these and many other sights and sounds have been successfully used to create a hypnotic effect. The broken, white center-lines on some of our highways have put more than one weary driver into trance.

Little instruction is needed for this technique. Merely make your subject comfortable---give them some idea of what to expect---select a gaze object and turn on the recording.

Another approach is to give a rather lengthy explanation of how the beat of the drum will affect their subconscious mind. Explain to them how the broken highway lines will hypnotize a driver. Most everyone has experienced this to some degree. Tell them how savages use the drums to hypnotize. Compare it to the way dance music, with a heavy, driving beat, will put some people into an ecstatic frenzy. You can think of many other examples.

The gaze object can be any point of concentration you or the subject might select---the hypnotic spiral (either whirling or still); the crystal pendulum; a

carved african or oriental idol with jeweled eyes --- etc.

SIDE TWO.

Band One --- "Rapid-Fire"

Most "stage" hypnotists use some form of this technique more than any other. They do not have time to be patient. Too much discourse used in hypnotizing their subjects will slow the action and spoil the show. The audience will become bored. The hypnotist knows, from past experience, that, out of a group of ten or fifteen volunteers, he can count on something like three to seven of them being good, to excellent subjects. He also has learned that a fast-moving induction technique will prove to his audience that he knows his business.

The Rapid-Fire technique works quite well on the younger set and sometimes with the scoffer or skeptic. It will sometimes be more effective when delivered by the hypnotist while staring into the eyes of the subject, and occasionally making passes with his hands over the forehead and along both sides of the head and shoulders. He should be quite close with his eyes (8 to 12 inches.) You would do well to learn this one and deliver it personally.

Before playing this band, announce that, if the listener will follow the suggestions of the hypnotist, it will put them into a hypnotic trance in less than one minute. Tell the subject he or she will have to listen closely to grasp the suggestions. Tell them they will know they are being hypnotized within 30 seconds after the hypnotist starts giving the suggestions. With this announcement, you have placed the trance in their hands, and it is up to them as to whether or not they will accept the suggestions.

The Rapid-Fire technique should be played at a higher volume level than the other bands. Let them not only hear, but "feel" the words.

To those who, after the band has finished, find they "felt nothing" you can say, "Well---your subconscious probably would not allow you to take commands in this manner---Let's try another approach. Here is one that should work on you." Then use one of the more persuasive techniques.

Band Two---"Disguised-Unaware"

You will notice on the recording this band is listed as "Relaxation-Concentration." This is done primarily for the subject who is fearful or one who says, "I want to be hypnotized more than anything, but I don't think that I can." It is for the subject who says, "I have tried to be hypnotized before and nothing happened."

When you have a subject who expresses some doubt or fear, you can introduce them to this band something like this: "Many people try TOO HARD to be hypnotized. You probably need to learn to relax and concentrate more. There is a band here which is especially made to teach you how to relax completely and develop pin-point concentration. Why don't we use this a few times with you, until you develop the ability to relax and concentrate, and then, if you feel you would like to, we will try hypnosis on you at a later date?"

If possible, have the subject lie down on a couch or bed. A reclining chair is also good. Let the lighting be quite soft. Exclude all noise possible.

On the first playing, and after you have taken over, you should not mention anything that has reference to hypnosis or sleep, even if you know the subject is in a deep trance. Just speak to them about how well they have been able to relax and concentrate. Give suggestions of well being and finish with: "Now, in a moment I will count to five, and when I do you will open your eyes and you will be refreshed, relaxed and happy---quite normal in every respect." (Never say---"You will awaken.")

When the subject has opened his eyes, you must be the judge as to whether you should now mention sleep or hypnosis. If you have the time for another induction, and if you feel they are ready to accept hypnosis you can suggest that they "look a little sleepy and---here---why don't you just lie here and let me play the recording again?" Or---"Did you go to sleep? You look a little sleepy? Why don't we try hypnosis now?"

This band offers unlimited possibilities. It can be used for therapy once or twice a week for several weeks. Play it to the subject anywhere from one to three times at each session. You can decide, from talking to the subject, as to how much of it they need and want.

Finally, when you feel the time is right, you can take over at the end of the band and say, "Now, you have learned the art of relaxation and concentration. You can now relax completely and concentrate on any suggestion I give to you. You have learned how to relax and concentrate so completely that I now feel you are ready to go into a deep hypnotic sleep." Then, if you wish to use one of the hypnotic techniques on the recording you can end with, "In a moment I will count to five and when I do, you will hear another voice. It will be a familiar voice——etc. When you hear this voice you will concentrate on the suggestions it will give to you and you will be able to go into a deep, hypnotic sleep."

Band Three --- "Awakening"

This band can be used for awakening the subject, and is also helpful in the use of the "Pyramid Technique" which will be discussed later. After you have taken control from one of the techniques, and have given the suggestions you wish to give, you can then awaken the subject with this band. Before playing it, be sure to transfer control from yourself to the voice on the recording, in a manner similar to the method used on the other bands to transfer control to you.

Band Four --- "Easy"

When you have developed a good subject, there is no longer any need to play one of the longer techniques to induce a deep trance. This band is to be used primarily for the good subject who needs only a few moments of suggestion to go into trance. It will, however, prove adequate on some occasions when you have a subject who does not seem to go for the longer, persuasive techniques, and does not care for those that are more dramatic.

This band is spoken in a confident, matter-of-fact voice. No dramatics--no persuasion---no commands. It merely gives the suggestions with subtle intonations that indicate both the subject and the operator are perfectly in tune.

Bands Four and Three (combined) --- "Pyramid Technique"

This has also been called the Fractionation Method and the Compounding Technique. Simply stated, it is to be used on those subjects who you feel have only entered a light trance. It is quite well known that, with each hypnotization, a subject becomes more suggestible and generally goes a bit deeper into hypnosis each time suggestions of sleep are given.

In view of this you can quite often deepen a trance, in one session, by a combination of hypnotizing and waking the subject over and over, in rapid consecutive successions. Generally four to six cycles of "sleeping and awakening" will prove adequate. If it does not, and you have the time, you may wish to occasionally cycle the technique for as much as twenty or thirty times. Tell the subject before-

hand what is to be expected and why it is being done, and you will then receive their cooperation in the experiment.

With a new subject, you could start in the following manner: Play the "Visual Fixation" band to the subject. You take control and give additional suggestions. Give the control back to the recording by saying, "Soon now, you will hear a familiar voice and you are to follow that voice once again." Then play the Awakening band and follow immediately with the Easy band.

Then continue the cycle of (Awakening---into Easy---you take control, return control to Awakening---into Easy---you take control, return control to Awakening) and on and on, over and over.

You can also make the cycle by using (Easy---then you take control and quickly awaken the subject yourself. Then play Easy again) and so on as before. However, there are occasions when the continual switching back and forth, from your voice to the recording, will create enough confusion in the subconscious of the subject, that he will just "give up" and go into a really deep trance, in order to have done with it.

The Pyramid Technique can also be used with the other bands, but it generally works much better when "trance and awakening" follow each other in rather rapid succession.

Let us say, for a final example, that you have tried two or three of the bands on a subject with little success. This would be the time to explain the Pyramid Technique to the subject or subjects---tell them how and why it works, and then ask them if they would like to enter into the experiment.

→ SELF-HYPNOSIS →

The simplest and easiest way to develop the ability to hypnotize yourself is to FIRST be hypnotized by someone else and then have the suggestion given to you that, "in the future you will be able to hypnotize yourself at any time you wish." This can readily be accomplished with this recording and the help of an assistant. The assistant need not be a professional hypnotist. A helpful, sympathetic friend or some member of your family can do the job quite well.

Space will not permit the giving of complete details for the development of self-hypnosis but here are four good books that will direct you: "Self-Hypnosis" by Melvin Powers, \$2.00; "What is Hypnosis" by Andrew Salter, \$1.50; "Self-Hypnotism" by Leslie M. LeCron, \$4.95; "Practical Guide to Self-Hypnosis" by Powers, \$2.00. These, and other books on the subject, are all available from M. M. I.

After you have decided on the procedure and the suggestions needed, you must then secure the help of someone to act as your assistant. Instruct your helper as to your desires. You will then make yourself comfortable. The assistant will play the pre-selected band on this recording and take "control" when the band is finished. During "control" the assistant is to read the suggestions that "in the future you will be able to hypnotize yourself---etc.---etc.---"

It would be well to give quite some thought to the suggestions to be given to you by your friend. Possibly you will wish a key phrase or word you can recite which will place you in a state of self-hypnosis.

This "key phrase" should be something you would not normally say in the course of every-day conversation. Example: "In the future, when you wish to go into a state of self-hypnosis, you will be able to do so immediately by silently saying within yourself, 'One---green---two---green---three---green.' Remember now,

this will be your key (repeat phrase) and anytime you wish to go into a state of self-hypnosis you can do so quickly and easily, by merely using your key phrase of 'One---green---etc.'---.'

You may decide to use "red roses" or some other key word. Green is an excellent word because of its suggestion of relaxation. When speaking the phrase within yourself you could visualize a grassy-green hillside and see yourself relaxing under a tree---etc.

Quite a number of people use a four line poem or jingle. Others use some action with their hand which they do not normally do. You should form your own phrase or action that will be most pleasing and suggestive to you.

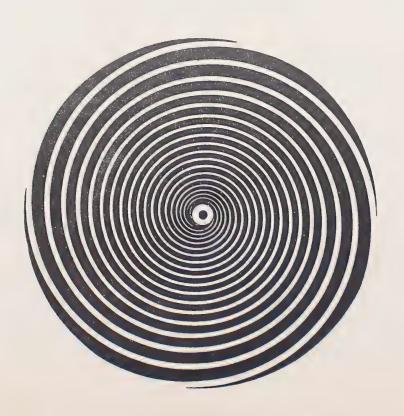
→ SPECIAL TAPE NOTES →

If you are using HYPNO-TECHNIQUES on tape, you may wish to place a length of white splicing tape on the back side of the tape between each band. The white tape will make it easier to rewind or run fast-foreward to any particular band. Use of the footage indicator on your recorder will also prove satisfactory in locating the bands.

If you do not have the facilities for splicing in the white tape and would like to nave them, return the tape to M.M.I. or the Philanthropic Library, with \$1.00 and the reguest that the white splicing tape be placed on the tape. The splicing tape markers will all be placed on the tape and mailed back to you the same day, postpaid.

There is from 8 to 10 minutes of blank tape on each side of the recording and you might like to place your own techniques on this additional tape.

Eye-Fixation Spiral - - Fold to make a tent and place on table or cut out and paste on cardboard.



SIGHTS AND SOUNDS HARTFORD'S FESTIVAL OF FAITH



SIGHTS AND SOUNDS HARTFORD'S FESTIVAL OF FAITH

SIDE 1

- 1 "THIS LAND IS YOUR LAND" (2:50) Guthrie (Arranged Lewis and Platt)
- 2 "SING, SING, SING UNTO THE LORD" (1:10) Pfautsch Paul Douthit, Narrator
- 3 "IN CHRIST THERE IS NO EAST OR WEST" (1:03) Negro Melody (Arranged Burleigh)
- 4 "KUM BA YA" (3:30) African Song (Arranged Wilson)
- 5 DIALOGUE: (1:36)
 Dr. Claude Rhea, Music Consultant
 Foreign Mission Board, S.B.C. and
 Mr. Ivor Hugh, Director of Communications,
 Greater Hartford Council of Churches
- WTIC Channel 3 Hartford, Connecticut 6 "I'M GONNA SING" (1:35) Spiritual (Arranged Cram)
- 7 CHAPEL HANDBELLS: "HE'S GOT THE WHOLE WORLD IN HIS HANDS" (1:22) Spiritual
- 8. SOLO: "HOW GREAT THOU ART" (1:13) Hine Mrs. Gerald Le Pere, Soprano
- 9 'LED MY LORD" (2:28) Brown John Hendrickson, Accordianist
- MONOLOGUE: (00:40) Mr. Ivor Hugh introduces Youth at Civitan Club
- 11 SEEKERS SEVEN: "GO TELL IT ON THE MOUNTAIN" (2:05) Spiritual
- 12 MONOLOGUE: (00:12) Mr. Ivor Hugh
- "O THOU, TO WHOSE ALL SEARCHING SIGHT (1:44) Butler

SIDE 2

- THE PLAZA SHOW (8:56) Recorded on Hartford's Constitution Plaza during the Noon Radio program. Arnold James, Announcer
 - "HEY LOOK ME OVER" Coleman
 - "TEXAS MEDLEY" Hershey and Swander Tiomkin (Arranged Roberts)
 - SOLO AND DUET: Mr. and Mrs. Gerald Le Pere Tenor and Soprano "CLIMB EVERY MOUNTAIN" Rogers-Hammerstein
 - "MATCHMAKER" Bock (Arranged Leyden)
 - INTERVIEW WITH
 - Dr. E. L. Golonka, Assistant Secretary for Language Missions, Home Mission Board, S.B.C. and
 - Rev. Norwood Waterhouse, Pastor of the First Baptist Church of Hartford, Connecticut
- 2. "COME THOU FOUNT" (2:03) Wyeth (Arranged Cram)
- 3. SEEKERS SEVEN: "SEEK AND YE SHALL FIND" (2:08) Soloist: Sybi Roberts Guitarist: Tommy Burt
- 4. MONOLOGUE: (00:55) Dr. E. L. Golonka Worship Service at the Batchelder School, Hartford
- SOLO: "THE LOVE OF GOD" (2:00) Lehman (Arranged Mays) Soloist: Rev. Jan Pancewicz, Polish Pastor
- "LONELY VOICES" (4:40) Hanks (Arranged Wilson) With Monologue by Lee Prince, Associate Pastor, South Main Baptist Church, Houston
- CLOSING THEME: "HE'S EVERYTHING TO ME" (1:18)
 Carmichael
 Ivor Hugh, Announcer

Album produced by the Ministry of Music, South Main Baptist Church

John Lehmann, Recording Engineer Thad Roberts, Jr., Assistant



THE SIGHTS AND SOUNDS OF THE HARTFORD FESTIVAL OF FAITH seen and heard on this album are but a small segment of the "action packed" 14 days that 53 young people and 14 adult sponsors spent serving in the Greater Hartford (Connecticut) Area, June 16 – June 30, 1969!

The details regarding the "why" and "what" of this unusual mission venture, together with the itinerary and the repertoire of the choir, are outlined in the enclosed brochure "YOUTH IN ACTION".

As you listen to the "SOUNDS" of the album, please bear in mind that they were all dubbed from original sound tracks of radio and television programs, worship services and civic clubs in which the youth were engaged during the two week period. For this reason, you are apt to hear studio and room noises that are always evident in "live" taping. Thank YOU for having a part in the HARTFORD CRUSADE!

Lee Prince, Associate Pastor

Thad Roberts, Jr., Minister of Music

Glendene Dawson, Director of Youth Work

Maxine Till, Accompanist





SEEKERS SEVEN

Dwayne Allen Karen Cook

Greg Watson

Tom Burt

Debbie Wilbanks



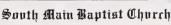
Accordianist: John Hendrickson









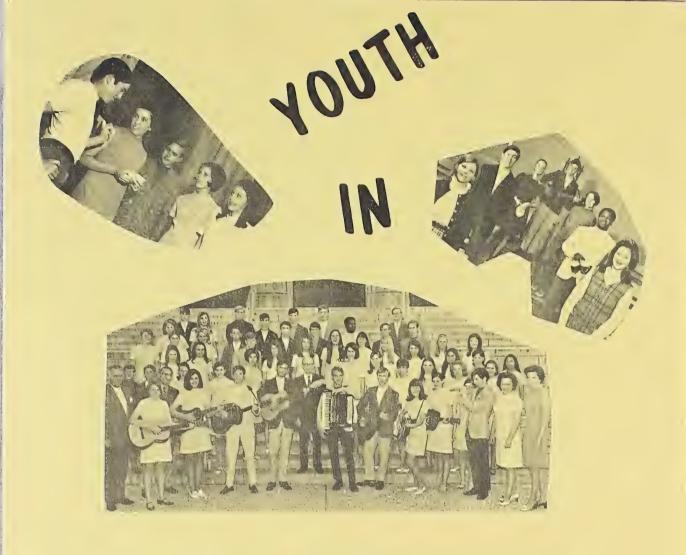


E. H. Westmoreland, Pastor

Houston, Texas / Summer 1969



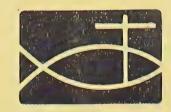




ACTION







PERSONNEL

YOUTH

Dwayne Allen Ray Baumgarten Jack Belcher Carla Brown Karen Cook Phil Dunlap Alan Everett Jay Forrester Jana Griffin Sandi Grimes Tommy Hamor Patti Harvey **Bob Jones** Judy Ligon Marylyn McCulloch Meredith Menger Lynda Middleton Karen Reed Sally Shelton Allyn Skelton Darrell Skogman **Tommy Smart** Sherry Terry Greg Watson Debbie Wilbanks **Bob Williford**

Mary Alice Banda Lista Kay Beazley Glenn Bogan Tom Burt Paul Douthit Denise Edwards Jane Fellers Jimmy Griffin Barbara Golden Becky Hall Nelda Harvey John Hendrickson Marcia Kettle Susan Lynch Mary Kay Marrs Ginger Middleton Stephanie Mowery Svbi Roberts Margaret Shipp Cindy Skogman Reva Sloan Paula Tate Jeanine Warren Grace Wicker Jan Williams

ADULT SPONSORS

Lee Prince, Associate Pastor
Thad Roberts, Jr., Minister of Music
Glendene Dawson, Director of Youth Work
Mrs. Thad Roberts, Jr.
Mr. and Mrs. Gerald Le Pere
Mrs. Maxine H. Till
Mrs. B. F. Bracewell
Mr. Charles Napoletan
Mrs. Charles W. Kirby
Mr. and Mrs. Alfred Berrones
Mr. Glenn Carvel
Miss Linda Jones



SOUTH MAIN BAPTIST CHURCH OF HOUSTON is a church of world-wide vision. Its ministry and membership comprises all races, nationalities, and social conditions. Among its members are leaders of business, the professions, labor, the Christian community, and



E. H. Westmoreland, Pastor

ordinary people. The humblest find a warm welcome and the highest are at ease in its fellowship. Its unity of purpose is evidenced by the thirty-one years its pastor, Dr. Westmoreland, has led a congregation in which each member has equal rank and authority. It is dedicated to enriching the spiritual lives of all it serves, without regard to race, nationality, or social condition. Although a big city church, its heart is with the humblest. In addition to generosity with its money, it gives largely in the talents of its members to the spread of Christian ideals. Its emphasis is on Christ and His gospel. —J.W.E. Stephen, Church Historian

South Main Baptist Church

E. H. Westmoreland
Pastor

THE HARTFORD LANGUAGE MISSION CRUSADE

June 16 - June 30

Sponsored by The Home Mission Board, Southern Baptist Convention

Assisted by Youth of South Main Baptist Church

In November, 1968, the Language Department of the Home Mission Board, S.B.C., assigned the Youth of South Main Baptist Church to the task of serving in the Language Mission Crusade in the Greater Hartford Area during the summer of 1969.

Directed by Dr. E. L. Golonka, Assistant Secretary, Language Missions, and assisted by Elmer Sizemore, Superintendent of Missions, Baptist General Convention of New England, and Norwood Waterhouse, Pastor, First Baptist Church, East Hartford the youth and adult sponsors from South Main Baptist Church are privileged to serve in this crusade.

We are indeed grateful to the wonderful hospitality extended us by the city of Hartford, Connecticut and the surrounding communities. Especially are we indebted to your University of Hartford and Vice Chancellor Alan Wilson for graciously allowing us to reside on this beautiful campus during these days in Hartford.

These 53 young people have worked and prepared for this trip since last fall. For the most part, they themselves have earned their way by saving Green Stamps. collecting and selling old newspapers, arranging garage sales, washing cars, mowing lawns, cleaning windows, doing odd jobs and baby sitting. They appreciate your interest in them and hope during these days they can be of some service to you.

Thank you again for your every courtesy

* * * CHORAL REPETOIRE

POP AND SHOW TUNES

"Texas Medley" (Arr. Roberts) "This Land Is Your Land" (Guthrie, Arr Lewis and Platt)

"Hey, Look Me Over" (Coleman)

"Matchmaker" (Bock, Arr. Leyden)

"June Is Bustin' Out" (Rogers-Hammerstein)

CHORUSES

"Sing, Sing, Sing Unto The Lord" (Pfautsch)

"That's Enough for Me" (Hildebrand)
"One World" (Reynolds)

"Thank You" (Schneider) "Sing! Make A Joyful Sound" (Liles)

"Yesterday, Today and Tomorrow" (Wyrtzen)

HYMN ARRANGEMENTS AND ANTHEMS

"The Song We Sing" (Watson)

"Come Thou Fount" (Arr. Cram)

"Redeemed" (Butler)

"Give Me A Vision" (Terrell)

"At the Name of Jesus" (Brierley)

"A Charge To Keep" (Ford)
"Tell The Good News" (Bartlett, Arr. Red)

"The Lord's Prayer" (Malotte) - With Handbell Choir

FOLK AND SPIRITUALS

"Lonesome Valley" (Spiritual)

"He's Everything To Me" (Carmichael)

"In Christ There Is No East or West" (Arr. Burleigh)

"A Great and Mighty Wonder" (Butcher)

"They Cast Their Nets" (Draesel)

"Kings Highway" (Draesel)

"I'm Gonna Sing" (Spiritual, Arr. Cram)

"Led My Lord" (Brown)
"Lonely Voices" (Hanks, Arr. Wilson)
"Kum Bah Yah" (African Song, Arr. Wilson)

"O Thou To Whose All Searching Sight" (Butler)

"Amen" (Spiritual)
"Tis A Wonder" (Early American Song)
"My Shepherd Will Supply My Need" (Southern Melody)

ENSEMBLE REPETOIRE (Vocal and Instrumental)

CHAPEL HANDBELL CHOIR

"The Lord's Prayer" (Malotte)

"O God Our Help" (St. Anne, Arr. Whittlesey)

"The Lord's My Shepherd" (Crimond, Arr. York)

"Trumpet Tune" (Clarke, Arr. York)
"Meditation" (Miller)

"Were You There?" (Spiritual, Arr. Butler)
"He's God The Whole World" (Spiritual, Arr. Butler)

"Trampin!" (Spiritual, Arr. Butler) "Nobody Knows" (Spiritual, Arr. Whittlesey)

"Go Tell It On The Mountain" (Spiritual)

"Wondrous Love" (American Folk Hymn)

"Down By The Riverside" (Spiritual)
"Seek and Ye Shall Find" (Folk Hymn)

"Dese Bones" (Spiritual)

"Glory Be to God on High" (Michael)

"I Have Decided To Follow Jesus"

JOHN HENDRICKSON, Pianist

"Preludes for Piano" (Gershwin)

"Sonata No. 7 in D Major" (Haydn)

"Malaguena, from the 'Spanish Suite'

"Autumn Leaves" (Williams),
"Etude No. 13 in Ab Major" (Chopin)
"Waltzes No. 2, 3, 7 and 14" (Chopin)
"Sonata No. 8" (Mozart)

"Two Part Inventions" (Bach)

STEPHANIE MOWERY AND ALAN EVERETT, Flutists

Selected Hymns and arrangements

CARMEN LE PERE (Soprano) and GERALD LE PERE (Tenor)

Selected Sacred and Secular Solos, and Duets

HARTFORD ITINERARY

June 16-Depart 12:00 noon from Houston's new Intercontinental Airport on Eastern's Flight No. 58.

June 16-Arrive Kennedy Airport, New York at 4:05 P.M. and transfer to chartered buses for Hartford.

June 17-3:00 P.M.-Color Telecast (Channel 18) June 17-5:30 P.M.-Russian Baptist Camp Supper and Program

June 18-12:00 noon-Concert, Constitution Plaza June 18-8:00 P.M.-Color Telecast (Channel 30) June 19-6:00 P.M.-Sing First Baptist Church

June 20-12:00 noon-Sing Civitan Club June 20-8:30 P.M.-Color Telecast (Channel 8)

June 21-7:30 A.M.-Trip to Boston (Day Off) June 22-11:00 A.M.-First Baptist Church June 22-7:00 P.M.-Crusade Services begin and

group divided to sing for Spanish, Italian, Slavic (Russian, Ukrainian, Polish) and English

Services June 23-12:00 noon-Sing Rotary Club

June 23-7:00 P.M.-Crusade Services

June 24-10:00 A.M.-Color Telecast (Channel 3)

June 24-2:00 P.M.-Visitation June 24-7:00 P.M.-Crusade Services

June 25-10:00 A.M.-Visitation June 25-7:00 P.M.-Crusade Services

June 26-10:00 A.M.-Visitation June 26-7:00 P.M.-Crusade Services

June 27-9:00 A.M.-Picnic at Beach (Day Off) June 27-7:00 P.M.-Crusade Services June 28-10:00 A.M.-Visitation June 28-7:00 P.M.-Combined Crusade

Services

June 29-11:00 A.M.-First Baptist Church June 29-3:00 P.M.-Combined Crusade Services June 30-2:00 P.M.-Leave Hartford on

chartered buses for New York June 30-6:05 P.M.-Leave New York for Houston on Eastern's Flight No. 53 June 30-8:37 P.M.-Arrive at Houston's

Intercontinental Airport

WESTBORD HIGH SCHOOL STAGE BAND 1967

Side 1



ANESTI A

Sir What's New
Kismet
Plan Pauther
September Song
Mountain Greene

Ulestoors High School No cover 5-

WESTBORD HICH SCHOOL STAGN BAND 1967

Side 3



ME 211 B

Woodchopper's Ball
Don't Take Your Love From Me
Soft Winds
Harlem Nocturne
Somewhere My Love

STAYIN' ALIVE & 19 OTHER TOP HITS

BY DYNAMIC SOUND



T.E.	J.#2007 3313 STEREO	RECORD#1	SIDE
1.	HOW DEEP IS YOUR LOVE	Stigwood/Unichappell	(BM!)
2.	BLUE BAYOU	Acuff-Rose	(BMI)
3.	SENTIMENTAL LADY	Warner Bros.	(ASCAP)
4.	COME SAIL AWAY	Almo/Stygin	(ASCAP)
5 .	NATIVE NEW YORKER	. Featherbed/Desideratia	
		Unichappell	(BMI)

(P) 1978 T.E.J. RECORDS, INC. NEW YORK

STAYIN' ALIVE & 19 OTHER TOP HITS

BY DYNAMIC SOUND



.E.	7. #2007 331 151 EMEO		RECORD#1	SINER
1.	YOU LIGHT UP MY LIFE		Big Hill	(ASCAP)
2.	SLIP SLIDIN' AWAY		Paul Simon	(BMI)
3.	WE ARE THE CHAMPIONS	. Glenwood	Music Corp	.(ASCAP)
4.	SHORT PEOPLE		High Tree	(BMI)
	HEY DEANIE		_	

1978 T.E.J. RECORDS, INC., NEW YORK

STAYIN' ALIVE 8 19 OTHER TOP HITS BY DYNAMIC SOUND



T.E.J. #2007 3313 STEREO

RECORD #2 SIDE A

10	IT'S SO EASY		(A)(A)
2,	DON'T LET ME BE N	AISUNDERSTOOD. Ben E. Benjamin	(ASCA)
The Late	DESIREE	Stonebridge	(#5//AP
4,	DISCO INFERNO	Six Strings Music/Golden Fleece	ASCAP
5.	YOU'RE IN MY HEA	RT , Riva	INSCAP



STAVIN' ALIVE
8 19 OTHER TOP HITS
BY DYNAMIC SOUND



La menor con energeti

Discount of the contract of th

- 1 WE'RE ALL ALONE BUT Stigwood/Unichapped now
 2. STAYIN ALIVE Stigwood/Unichapped now
 3. TURN TO STONE United ALOUE NAME
 4. JUST THE WAY YOU ARE Joelsongs now
 5. DON'T IT MAKE MY BROWN EYES BUT United Artists (NAME)
 - () 1978 T.E.J. RECORDS, INC., NEW YORK



WESTMOOR HIGH SCHOOL STAGE BAND CONCER

January 21, 1964 Howard Loeffler, Director Mel Ellison, Student Director



LRS 1264-2117 A

Dizzy Atmosphere (Gillespie) The Man With A Horn La Nevada Blues (Gil Evallo,
Artistry In Bolero (Rugolo)

Moanin'
(Timmons; arr. L. Blake)

Blue Casino
(Charles Brickley)

SERVICE - 2201 Burbank Blvd.



WESTMOOR HIGH SCHOOL STAGE BAND CONCERT

January 21, 1964 Howard Loeffler, Director Mel Ellison, Student Director



LRS 1264-2117 B

Willow Weep For Me (Ronell) Lullaby of Birdland (Shearing)

Jazz Suite (Seibert)

Saint Louis Blues (Handy)

Jet Out of Town
(Osser-Osser)

SERVICE - 2201 Burbank Blvd. Reed Fracture (Cox)



1969 Amway International CONVENTION HIGHLIGHTS

Side 3 Amway Corp. Ada, Michigan



331/3 RPM 25037

Direct Distributor Success Stories

- 1. Bill and Jan Campbell
 Double Diamond Direct Distributors,
 New York
- 2. Presentation of the Eternal Flame of Free Enterprise by Fred G. Clark, Chairman of the American Economic Foundation



1969 Amway International CONVENTION HIGHLIGHTS

Side 4 Amway Corp. Ada, Michigan



(1

33¹/₃ RPM 25038

Direct Distributor Success Stories

- 1. Dick and Bunny Marks
 Gold Emerald Direct Distributors, Florida
- 2. Dusty and Betty Owens

 Gold Emerald Direct Distributors, Florida



1969 Aniway International CONVENTION HIGHLIGHTS

Side 5 Amway Carp. Ada, Michigan



33½ REW 25039

Address by Jay Van Adel Chairman of the Board



1969 Amway International CONVENTION HIGHLIGHTS

Side 6 Amway Corp. Ada, Michigan



381/3 RPM 25040

Address by Rich De Vos Amway President

Finale - Sung by the Sanborn Singers





Gown Wandering Glory

1. Am I Free 2. How Long

Ecstatic Yod
e#94e/fypl99

Gown Wandering Glory

3. The Line 4. Part One 5. Shadows

Ecstatic Yod

RICORDS

Side 1



17-0k-can 33V: Microgrouvs

SHAREM FOR TONK

A Shabbat Service for the Referred Littingy composed by Gerston Ringaley

Orokestro and Character conducted by the Concussor coupling for Mood Byb Character portained by the Concussor do dings by Character Theodorn L. Armstan Bytan "The World Cons Nothing On" Lyrios by Nob Larmer Mood of Done by Bob Larmer Mood by Bob Larmer

RECORDS

Side 2



LF-GK-VINE 337) Microgradys

SHABBAT FOR TODAY

A Shabbat Service for the Reformed Liturgy composed by Gershon Kingsley

Dichesing and thome conducted by the Compositionary Example for Mang Synthesizer perforated by the Composition Resultings by Charles A. Annos, Rusbir Salos by Conton Theodomic L. Armaion Hymn, "The World Goes Rolling on" by Fig. by Rob Larimer and Conton Kingston

Page Publications

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Moral Re-Armament, Inc.

STEREO

SIDE ONE

Pace Publications 833 S. Flower St. Los Angeles California. Made in U.S.A.

PACE #1101 TAPE #SUB-2049

"Up with People" sing-out Musical

- 1. "DON'T STAND STILL-SHOWBOAT-GO BOAT" COLWELLS AND CHORUS (2:44)
 (P. Colwell ASCAP, R. Colwell ASCAP, H. Allen ASCAP)
 - 2. "DESIGN FOR DEDICATION" COLWELLS (2:10)
 - (David Bliss Allen ASCAP)
 - 3. "RUN AND CATCH THE WIND" THE GREEN GLENN SINGERS (1:59)
 (Glenn Close)
 - 4. "THE RIDE OF PAUL REVERE" COLWELLS AND CHORUS (3:47)
 (P. Colwell ASCAP, R. Colwell ASCAP)
 - 5. "SOMEWHERE" LINDA BLACKMORE (1:43) (P. Howard, G. Fraser PRS)
 - 6. "YOU CAN'T LIVE CROOKED AND THINK STRAIGHT"
 COLWELLS AND CHORUS (2:43)
 - (P. Colwell ASCAP-1961)
 - 7. "UP WITH PEOPLE" COLWELLS AND CHORUS (3:45) (P. Colwell ASCAP, R. Colwell ASCAP)

Page Publications

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Moral Re-Armament, Inc.

STEREO

SIDE TWO

Pace Publications
833 S. Flower St.
Los Angeles
California.
Made in U.S.A.
PACE #1101
TAPE #SUB-2050

"Up with

People"

I. "A NEW TOMORROW" - COLWELLS AND CHORUS (2:35)
(T. Colwell, H. Allen ASCAP)

2. "THE BALLAD OF JOAN OF ARC" - COLWELLS AND LINDA BLACKMORE
(3:47) (David Bliss Allen ASCAP)

3. "THE SPIRIT OF THE GREEN" - EFFIE GALLETLY AND CHORUS (2:08)
(P. Coiwell ASCAP, S. Coiwell ASCAP, H. Allen ASCAP)

4. "DON'T STAND STILL" - COLWELLS AND CHORUS (1:49)
(P. Colwell ASCAP, R. Colwell ASCAP)

5. "WHAT COLOR IS GOD'S SKIN" - COLWELLS AND CHORUS (2:32) (T. Wilkes, D. Stevenson)

6. "THE HAPPY SONG" - THE GREEN GLENN SINGERS (2:00) (Glenn Close)

7. "FREEDOM ISN'T FREE" - COLWELLS AND CHORUS (2:43) (P. Colwell ASCAP, R. Colwell ASCAP)

8. "WHICH WAY AMERICA?" - CHARLES WOODARD AND CHORUS (2:30)
(David Bliss Allen ASCAP)



SOUL IN THE HORN

LSP 3878 (UPRS-5198)



SIDE 1

आन्त्रान

Charles and the second of the





IN THE HORN

15 38 78 (UPRS-5199)



SIDE 2

STEREU STEREU

"MESMERIZING."

PEOPLE MAGAZINE

"ONE OF THE FINEST FILMS OF THE YEAR."

GOOD MORNING AMERICA

90475-1



ISLAND VISUAL ARTS

90475-1-E STEREO



SIDE ONE

@ 1985 Island Visual Arts

CRIGINAL SOUNDTRACK ALBUM WITH-MUSIC & DIALOG

I KISS OF THE SPIDER WOMAN OVERTURE* (1:50), 2 THE MOST RAVISHING WOMAN* (2:25)

3. VISIONS OF THE ULTRA-RHINE* (1:15), 4 KABARET* (1:14), 5, JE ME MOQUE DE

L'AMOUR* (2:48), 6. MOUINA'S FANTASIES* (-48), 7. LUNAPARK* (1:32)

* Music by John Neschling in association with Nanido Carneiro

Published by Island Ansic, Inc., ASCAP

* Music by Wally Badarau

Published by Island Ansic, Inc., BMI

+ Sung by Sonia Braga, Lyrits by Manuel Puig and David Weisman

Produced by Danny Holloway

ST-IL-85880P-SP





ISLAND

90475-1-E STEREO



@ 1985 Island Visual Arts

KISS OF THE SPIDER WOMAN

CISS OF THE SPIDER WOMAN

ORIGINAL SOUNDTRACK ALBUM WITH MUSIC & DIALOG

1. PAVILHÀO IV. (5:15) 2. THE AVOCADO SCENE (1:04)

3. KISS OF THE SPIDER WOMAN THEMES (3:44) 4. THE CALL. (1:04)

5. VALENTIN'S MESSAGE (:19) 6. BLUE FOR YOU (:42)

7. GOOD-BYE MAMA" (:58) 8. SPIDER WOMAN FINALE (2:58)

*Music hy John Neschling in association with Nanda Carneira

Published by DeShulin, Inc. ASCAP

*Music by Wally Badarau

Published by Island Music, Inc., BMI

Produced by Island Music, Inc., BMI

Produced by Island Music, Inc., BMI

Produced by Danny Molloway

ST-IL-855810-SP

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MADE IN ENGLAND BY THE DECCA RECORD CO LTO

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FULL FREQUENCY RANGE RECORDING

STEREOPHONIC

SPEED 33-1

Side

8ELL TVZ

1. Introduction
2. Left right channel identification, loud speaker balance and channel phasing
3. Monophonic music (for loud speaker balance and phasing)
4. Tone Controls
5. Sound colouration
6. Stereophonic music (Aldrich)
7. Groove-jumping and distortion
8. Silent grooves

Commentary written by:
Hugh Mendl
Arthur Bannister
Cyril Windebank
Narrators:
Jack De Manio
& Elizabeth Knight

Narrators:
Jack De Manio
& Elizabeth Knight

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FULL FREQUENCY RANGE RECORDING

TEREOPHONIC

SPEED 33-4

Side

2 PS 523

1. Live versus recorded sound
2. Wow and Flutter
3. Anti-skating band (with ungrooved section)
4. Crosstalk
5. Music show-piece: Háry János (Kodály)
London Symphony Orchestra
conducted by I. Kertesz
Commentary written by:
Hugh Mendl
Arthur Bannister
Cyril Windebank
Narrators:
Jack De Manio
& Elizabeth Knight

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6ELL TV2

RECORDS

TU ERES GRANDE SENOR

EL TRIO LIRICO MISIONERO ELIUD-ANGEL-JOSE LUIS

33 % RPM



1972-A

1-TU ERES GRANDE SEÑOR - J.L.S. 2-EXAMINATE - J.L.S.

3-MI CANCION ES PARA TI - ILS.

4-GRACIAS SEÑOR - J.L.S.

5-LA VIDA ES VANIDAD - G. Flores

RECORDS

TU ERES GRANDE SENOR

EL TRIO LIRICO MISIONERO ELIUD-ANGEL-JOSE LUIS

33% RPM



1972-B

I-CRISTO PRECHOSO NOMBRE - J.L.S.

2-VENGO A QUE ME PERDONES - J.L.S

3-ERRANTE - J.L.S.

4-ALMA ALEGRE - J.L.S.

5-VELOCES A Domin

THE AND O 2 NORMAN IS THAT YOU?
(Dennis Williams) KH Music

3 HER MAJESTY
(McCartha Lewis) KH Music

4 STAR WARS SOCA
theme from Stars Wars"
(John Williams)
Fox Fanfare Music Inc. (BMI)

5 PENNY
(M Roberts) Kitch Music

6 KING KONG
(Slinger Francisco) Sparrow Music
Arrangers: U. Belfast, N. Hinds
Producer. Byron Lee
Engineer: Philip Ziadie

M. POINNET WALLEY. W.I. DYNAMIC

A DYNAMIC SOUNDS PRODUCTION MORE CARNIVAL YRON LEE & THE DRAGONAIRES

DUSTBIN COVER

THE WANUEACTURER A PRAGONAIRES

1978 Dynamic Sounds

2 SUGAR BUM BUM
(A. Roberts) Kitch Music
3 CAUDEAMUS IGITUR
from "the student prince"
(Traditional) Shella Music
4 COME LE' WE JAM
(McCartha Lewis) KH Music
5 TRIBUTE TO KITCH
PAN IN THE 21st CENTURY
THE DOG
SOCIAL DORA
DRUMMER BOY
(A. Roberts) Kitch Music
Arrangers: U. Belfast, N. Hinds
Producer: Byron Lee
Engineer: Philip Ziadhe

"NOSTON II JAMAICA. W.I.

A DYNAMIC SOUNDS PRODUCTION



WELCOME TO ALFRED COUNTRY

THE LAND OF JAZZ

Cal. State - Northridge, Jazz Band

Under the direction of JOEL LEACH Sandy Feldstein, Producer

SIDE 1



STEREO

Blues in Flat E 2. Hail to the Blues 3. Pictures at an Exhibition
 Streetlife 5. You're the One 6. Once Over Lightly
 Jazz for Jackie 8. Cinco De Mayo
 Stargazer 10. Ease on Down

ALFRED PUBLISHING RECORDS 15335 Morrison Street Sherman Oaks, CA 91403

AP 111877 A

WELCOME TO ALFRED COUNTAL

THE LAND OF JAZZ

Cal. State - Northridge, Jazz Band

Under the direction of JOEL LEACH Sandy Feldstein, Producer

SIDE 2



STEREO

Back Bay Shuffle 2. Blues Dirge 3. Get Down 4. J.A.W.S.
 Big Band Ballad 6. The Count's Court 7. Give Me That Funky Feelin's
 Ballad for a Bluebird 9. Blowin' the Blues
 A Merry Disco Christmas 11. Miles of Stone

ALFRED PUBLISHING RECORDS 15335 Morrison Street Sherman Oaks, CA 91403

AP 111877 B

paragon

ABOVE THE RIVER OAK ISLAND MYSTERIES

Side One



STEREO ALS 320 A

- 1. BALLAD OF OAK ISLAND 2.32 (Andy Demont)
- 2. MOTHER 2.26
- 3. FOR THE GOOD TIMES 3.10
- 4. MULE SKINNER BLUES 2.21 5. MY LITTLE FIDDLE 1.36
- (Chess Demont)
- 6. LOVE IS HARD TO FIND 2.08 (Andy Demont)

O'STRIBUTED BY ALLIED RECORD CORP. - MADE IN CANADA

paragon

ABOVE THE RIVER
OAK ISLAND MYSTERIES

Side Two



STEREO ALS 320 B

- ABOVE THE RIVER 2.10 (Andy Demont)
- 2. THESE HANDS 2.26
- 3. THERE NEVER WAS A TIME 2.25
- 4. OLD SHEP 2.27
- 5. OAK ISLAND SUNSET 1.27 (Gerry Stevens)
- (Gerry Stevens)
 6. MY ONLY POSSESSION 2.40

OISTAIBUTED BY ALLIED RECORD CORP. -MADE IN CANADA



Metal Machine Music The Amine β Ring

Lou Reed



Metal Machine Music A-1 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A.

® 1975 RCA RECORDS

Side D Stereo

CPL2-1101-1-D

Metal Machine Music The Amine β Ring

Lou Reed



Metal Machine Music A−4 16:01 or ∞ (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.-MADE IN U.S.A. (P) 1975 RCA RECORDS

Side B Stereo

CPL2-1101-2-B

Metal Machine Music The Amine β Ring

Lou Reed



Metal Machine Music A-2 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A.

1975 RCA RECORDS

Side C Stereo

CPL2-1101-2-C

Metal Machine Music The Amine β Ring

Lou Reed



Victor

Metal Machine Music A-3 16:01 (Lou Reed)

An Electronic Instrumental Composition

TM(s) ® RCA CORP.—MADE IN U.S.A. ® 1975 RCA RECORDS





MANIMA-BARRERA RECORDS HOLLIWOOD CAUSONING

HLP 8504

© 1966 Hanna-Barbera Productions

BAROQUE 'N' (ROLLING) STONES THE NEW RENAISSANCE SOCIETY

- 1. I CAN'T GET NO SATISFACTION
- (Jagger Richard) Immediate Music, Inc. BMI
- 2. 19TH NERVOUS BREAKDOWN
 - (Jagger Richard) Gideon Music Corp. BMI
- 3. CRY TO ME
 - (Russell) Mellin Music Inc.
- 4. TELL ME (You're Coming Back)

(Jagger: Richard)

Southern Music Pub. Co., Inc. ASCAP

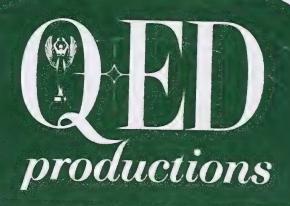


33 1-3 RPM STROBE 60 CYCLE









33 1/3 RPM MICROGROOVE

AUDIBLE/INAUDIBLE SIGNAL **GUITAR**

DRUGS IN OUR SOCIETY

O-ED PRODUCTIONS DIN TO COPYRIGH TO DOS-15. COPYRIGH DOS-15. TOPHRAL FILMS, INC **MARIJUANA**

ALL RADIO AND TELEVISION RIGHTS REPORTED TO THE PROPERTY OF TH COPYRIGHT MCMLXVIII



33 1/3 RPM MICROGROOVE

AUDIBLE/INAUDIBLE SIGNAL **GUITAR**

DRUGS IN OUR SOCIETY

OF PRODUCTIONS ON OF CATHEDRAL FILMS, INC. ALL RADIO AND TELEURS ON AND TELEURS O

Shadow Fox

SIDE ONE 33 1/3 RPM STEREO



Time 21:21 (NR14178-1)

- 1. ROADIE
- 2. MUSICIAN'S SONG
- 3. ROCKIN PARTY
- 4. WALK AWAY

Shadow

SIDE TWO 33 1/3 RPM STEREO



Time 20:42 (NR14178-2)

- 1. MET HER LAST NIGHT
- 2. I CAN'T STAY
- 3. COME WITH ME
- 4. PLAY ON



HIS HOLINESS POPE PAUL VI SPEAKS

CLA 5000 Side I



L.P. 33 1/3

ADDRESS
TO THE
UNITED NATIONS

October 4, 1965

AHOH-RIDELITY

SUPERTONE

CVASSIC OF THE PROPERTY OF THE

HIS HOLINESS POPE PAUL VI SPEAKS

CLA 5000 Side 2



L.P. 33 1/3

MASS FOR PEACE

AT

YANKEE STADIUM

October 4, 1965

HICH. FIDELITY

SUPERTONE

AIRWAX RECORDS

Casey Jones Still Kickin'

Side A AW3839 (41585)



Produced and arranged by Casey Jones (C) (P) 1983

- 1. HOT IN THE BOTTOM, PART 1 (Casey Jones, Gold Plate Music, BMI)
 - 2. HAPPY HOME
- (Casey Jones, Gold Plate Music, BMI) 3. I GOT YOU BABY
- (Casey Jones, Gold Plate Music, BMI)
 - 4. GIVIN' IT UP

(Casey Jones, Gold Plate Music, BMI)

Dist. Rooster Blues Records

Dist. Rooster Blues Records

2615 N. Wilton Ave., Chicago, IL 60614

P.O. Box 148, London W9 1dy, U.K.

P.O. Box 43331 • CHICAGO

CHICAGO

P.O. BOX 43331 • CHICAGO

AIRWAX RECORDS

Casey Jones Still Kickin'

Side B AW3839 (41585)



Produced and arranged by Casey Jones P) 1983

1. Medley: GOOD GOLLY, MISS MOLLY (Marascalco-Blackwell, John Dora Music)/

LONG TALL SALLY

(Penniman-Johnson-Blackwell, ATV Music Corp.)

2. BRING THE SUNSHINE IN (Casey Jones, Gold Plate Music, BMI)

3. BACK TRACKIN'

(Casey Jones, Gold Plate Music, BMI)

4. HOT IN THE BOTTOM, PART 2 (Casey Jones, Gold Plate Music, BMI)

AFCORDS • P.O. BOX 43331 • CHICAGO. IL



EY MAC DEMO SIDE PRODUCTION STUDIOS: MASHINIVA VIENNESSEE P 1975 **ODYSSEY** PROD. S. BOX TISA, DECATUR, ALABAMA 35601



STEREO

WD2



-LIKELING-

"EZEKIEL'S VISION"

Stereo 33-1/3 RPM



Side 1 77-182 Time 23:00

DR. RONALD E. ODOM

Pastor and Founder of
THE LIFELINE MISSIONARY
BAPTIST CHURCH

Birmingham, Alabama

"EZEKIEL'S VISION"

Stereo 33-1/3 RPM



Side 2 77-182 Time 16:00

DR. RONALD E. ODOM

Pastor and Founder of
THE LIFELINE MISSIONARY
BAPTIST CHURCH

Birmingham, Alabama





REPRISE RECORDS

THE SECOND COMING LITTLE RICHARD

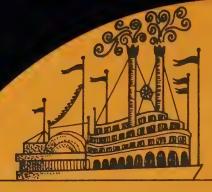
Produced & Arranged by R. Penniman & R. Blackwell

MS 2107 (31,484)



SIDE

- 1. MOCKINBIRD SALLY 3:39 (R. Penniman) Payten Music, Inc. - BMI
- 2. SECOND LINE 3:20 (R. Penniman-R. Blackwell) Payten Music, Inc./ Bla-Cron Music - BMI
- 3. IT AIN'T WHAT YOU DO, IT'S THE WAY HOW YOU DO IT 2:45 (Pete Kleinman-R. Penniman) Payten Music.
- 4. THE SAINTS 5:00 (Arr. R. Penniman-R. Blackwell) WB Music Corp. - ASCAP/Bla-Cron Music - BMI
- 5. NUKI SUKI 5:28 WARNER BROS RECORDS INC. MADE INU.S.A. (Bill Hemmons) Bla-Cron Music - BMI REPRISE RECORDS, A DIVISION OF Warner Bros. Records Inc.





REPRISE RECORDS

THE SECOND COMING LITTLE RICHARD

Produced & Arranged by R. Penniman & R. Blackwell

MS 2107 (31,485)



SIDE

- 1. ROCKIN' ROCKIN' BOOGIE 5:26 (R. Penniman-S. Hunter) Payten Music, Inc. - BMI
- 2. PROPHET OF PEACE 3:15 (R. Penniman) Payten Music, Inc. - BMI
- 3. THOMASINE 4:00 (R. Penniman-Maybelle Jackson)
- Payten Music, Inc./Bla-Cron Music BMI 4. SANCTIFIED, SATISFIED TOE-TAPPER (R. Penniman) Payten Music, Inc. - BMI

Warner Bros. Records Inc.

AEDAISE AECOADS, A DIVISION OF WARNER BROS. RECORDS INC.



Quake Theme Aftermath The Hall of Souls



It Is Raped Parallel Dimensions Life





Damnation Focus Falling The Reaction







A EVEREST RECORDS PRODUCTION

COUNTERPOINT/ESOTERIC RECORDS



COUNTERPOLATION CPST-5550-A

"DOCUMENTARY TALKING BLUES"

PAT FOSTER AND DICK WEISSMAN
Vocals, Guitar and Banjo

1. ORIGINAL TALKING BLUES 3:12
2. TALKING DUST BOWL 2:15
3. TALKING MIGRANT 6:00
4. TALKING SHARECROPPER 1:59
5. TALKING MIRER 2:00
6. TALKING MIRER 2:00
6. TALKING BONNEVILLE DAM 1:38
7. TALKING TVA 1:09

PECORDS: 10920 WILSHIRE BOULEVARD



A EVEREST RECORDS PRODUCTION

COUNTERPOINT/ESOTERIC RECORDS



COUNTERPOOLET TALKING BLUES"

PAT FOSTER AND DICK WEISSMAN
Vocals, Guitar and Banjo

1. TALKING UNION 2:58
2. TALKING SAILOR 2:14
3. TALKING UNION VOTER 1:58
4. TALKING UNION VOTER 1:58
4. TALKING RENT 1:15
5. TALKING HITLER'S HEAD OFF 6:00
6. TALKING ATOM 2:33
7. TALKING SUBWAY 1:50

PECORDS: 10920 WILSHIRE BOULEVARD

T. Nunn)

1. 二人だけ(ウイ・アー・オール・アローン)
We're All Alone (B. Scaggs)
2. 闘牛士のマンボ La Macarena (B. B. Monterde)
3. メモリー Memory (A. L. Webber/T. S. Elliot/T. Nunn)
4. ナイト・バーズ Night Birds (W. Sharpe/R. Odell)
5. ナウズ・ザ・タイム Now's The Time
(C. Parker)
柏木玲子(1) 林アキラ(2,3)
窪田 宏(4,5)
即1983





2 STEREO
TP-72385 (TP-72385-B) 331/3r.p.m.

バース・オブ・ニュー
エレクトーン FX-1
BIRTH OF NEW/ELECTONE FX-1
BIRTH OF NEW/ELECTONE FX-1
(アン・オン・クラシック
Hooked On Classics (L. Clark)
5. ブランデンブルク協奏曲
Brandenburgische Konzerte (J. S. Bach)
柏木玲子(4,5) 林アキラ(1)
窪田 宏(2) 川田祐子(3)
©1983



PENNY

FOOTPRINTS IN THE SAND THE TRADEWINDS

SIDE ONE



PR 140

1. THE DOCTOR (Soca/Dave Martins) 2. WESOKAH

(Soca/Rosteing-Dayal)

3. NO MAN

(Reggae/Rosteing-Dayal)

4. FOOTPRINTS

(Ballad/Dave Martins)

5. CHOCOLAT

(Cadence/Dave Martins)

Produced by - The Tradewinds Arrangements - The Tradewinds

Made In Canada

PENNY

FOOTPRINTS IN THE SAND THE TRADEWINDS

SIDE TWO



PR 140

1. PLAY THE THING
(Spouge/Dave Martins)
2. DORA
(Calypso/Dave Martins)
3. GET UP AND GET
(Raggae/Dave Martins)
4. TELEVISION TALK
(Calypso/Martins-Legerton)
5. FI FI
(Cadence/Dave Martins)

Produced by - The Tradewinds Arrangements - The Tradewinds

Made In Canada



GOODSTEAR

"MUSICA PARA BAILAR"
ECOS DE BAILE

VOLUMEN I



LADO A

1. Que Me Coma el Tigre

Eugenio García C. - Los cinco de Oro

2. Pájaro Loco

Lucho Bermúdez - Lucho Bermúdez y su Orquesta

3. Muchachita

Alfonso Hernández - Los Brillantes

- 4. Caminito de Flores
- G. Guerrero Sonora Chicho Medina
 - 5. Micaela

D. R. A. - Los cinco de oro

6. Gota Fría

Emiliano Zuleta – Colacho Mendoza y su conjunto



GOODSYFAR

"MUSICA PARA BAILAR" ECOS DE FIESTA

VOLUMEN I



LADO B

1. Hace un año F. V. Leal -Amanecí en tus brazos - J. A. Jiménez Allá en el rancho grande - Tradicional

2. Toy contento - J. V. Torrealba San Fernando-Caprichito - L. Bermúdez

> 3. Barrilito - W. Glahe El Botecito - P. Guizar El parrandero - D. R. A.

Manuel Jota Bernal, su órgano, coros y ritmos



GOODSYFAR

"MUSICA PARA RECORDAR"
ECOS DE ANTAÑO

VOLUMEN II



LADO A

- 1. Bacatá F. Cristancho Francisco Cristancho, Jr.
 - 2. La Cuaneña N. Benavides / D. R. A.

Coros de Provincia

- 3. Añoranzas Los Fronterizos
- 4. Tengo nostalgia de campo
 - P. Hernández Berenice Chaves
- 5. La Galopera M. Cardozo Ocampos

Luis A. del Paraná y Los Paraguayos

6. Cabeza de hacha - Ch. F. Arango Jorge Ariza y su Requinto



GOODSYFAR

"MUSICA PARA RECORDAR" ECOS DEL TERRUÑO

VOLUMEN II



LADO B

- Alma Santandereana H. Suárez
 Trío los Zafiros
- 2. Perfiles A. S. Gómez Est. Santiago de Cali
- 3. El Trapiche E. Murillo Coros de Providencia
- 4. Destino la ciudad Harold Berenice Chaves
 - 5. Isabelita M. C. de Valcárcel

Est. Alma del Tolima

6. Bonita - José Macías

Los Caracoles de Oro



GOODSYEAR

"MUSICA PARA ESCUCHAR" ECOS INTERNACIONALES

VOLUMEN III



LADO A

- 1. Mrs. Robinson Paul Simon
- 2. Que tiempo tan feliz G. Raskin/E. Marnay
- 3. Puesto que me amas Hadjidakis/Delanoe
 - 4. Chitty chitty banga bang
 - R. M. Sherman / R. B. Sherman
 - 5. Respect Otis Redding
 - 6. Uno tranquilo Pace/Panzeri/Piwat

PAUL MAURIAT Y SU ORQUESTA



GOODSYEAR

"MUSICA PARA ESCUCHAR"
ECOS DE ROMANCE

VOLUMEN III



LADO B

- Soy como quieres tú José Morante - Jesús David Quintana
- 2. Se acabó J. Gutiérrez Clemencia Torres
 - 3. Mi dicha lejana

Fco. Ayala B. - André y su conjunto

- 4. Una mentira piadosa
- Hnos. García S. Los Wilcox
- 5. Una lágrima W. Willer Jesús David Quintana
 - 6. Esta noche la paso contigo
 - L. Barraza Mario Gareña

PROUD EARTH

Chief Dan George Arliene Nofchissey Williams Rick Brosseau

Produced by Stan Bronson
Elppa Rednet Productions



SC-60 LP STEREO Side 1

- 1. Chief's Lament 2:58 [Arliene Nofchissey Williams]
- 2. Rhymes and Reasons 2:54 [John Denver]
- 3. Kindred Spirit 2:48
 [Allen and Leonie Hunt]
- 4. Here Is Heaven, Here Is Home 3:31
 [Allen and Leonie Hunt]
- 5. Moentimmi 1:52
 [Arliene Nofchissey Williams]

P 1975 Salt City Records, Inc. Made in USA



PROUD EARTH

Chief Dan George Arliene Nofchissey Williams Rick Brosseau

Produced by Stan Bronson
Elppa Rednet Productions



SC-60 LP STEREO Side 2

SALT CITY

- 1. Proud Earth (Song of the People) 3:28 [Arliene Nofchissey Williams]
- 2. Canyons 2:24 [Stan Bronson]
- 3. Spring (from "Season Suite") 3:11 [John Denver, Mike Taylor, Dick Kniss]
- 4. The Eagle and The Hawk 3:13
 [John Denver and Mike Taylor]
- 5. Mountain Air 3:12 [Allen and Leonie Hunt]

P1975 Salt City Records, Inc. Made in USA



WTG 19353 STEREO



SIDE ONE

1982 Mirage Records Inc.

- 1. CHIC SOUP FOR ONE (5:33)
- 2. CARLY SIMON WHY* (4:06)
- 3. TEDDY PENDERGRASS DREAM GIRL (4:08)
- 4. FONZI THORNTON I WORK FOR A LIVIN' (3:31)

All songs written, arranged and conducted by
Bernard Edwards and Nile Rodgers.

*Song not included in motion picture

ST-WTG-824911-AR

ST-WTG-824911-AR

*AWARNER COMMUNICATIONS COMUNICATIONS COMMUNICATIONS COMMUNICATIONS COMMUNICATIONS COMMUNICA



WTG 19353 **STEREO**



SIDE TWO

1982 Mirage Records Inc.

- 1. CHIC I WANT YOUR LOVE** (6:53)
- 2. SISTER SLEDGE LET'S GO ON VACATION*** (5:08)
- 3. CHIC TAVERN ON THE GREEN (2:15)
- 4. DEBORAH HARRY JUMP, JUMP+ (4:02)

All songs written, arranged and conducted by









MADE IN FRANCE



MUSIQUES DE FILMS D'HORREURS ET DE CATASTROPHES

STEREO
CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR MONO



2M 046 - 96.966

M 046 - 96.966 A

A SUPERTUNES PROD



- 1. NIGHT OF HORROR (Roger Webb) ELCIEN MUSIC LTD
- 2. L'EXORCISTE « Tubular Bells » (The Exorcist) (Mike Oldfield) VIRGIN MUS. LTD
 - 3. K I N G K O N G (Max Steiner) BOURNE MUSIC LTD.
 - 4. LE BAISER DU VAMPIRE (Kiss of the vampire) (J. Bernard) HAMMER FILM PRODUCTION 5. L'AVENTURE DU POSEIDON (The Posedion Adventure)
 - (Kasha/Hirschchorn) G. H. MUSIC LTD.
 - 6. DRACULA ET LES FEMMES (Dracula has risen from the grave)

(James Bernard) WARNER BROS MUSIC

Geoff Love et son orchestre

Enregistrement: Studio Chappell à Londres

Ingénieur du son : John Iles

Prod.: Norman Newell

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE & DU PROPRIÉTAIRE DE L'OEUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE



MUSIQUES DE FILMS D'HORREURS ET DE CATASTROPHES

2 STEREO

CE DISQUE PEUT ETRE UTILISE

AVEC UN LECTEUR MONO



2M 046 - 96.966

M 046 - 96.966 B

A SUPERTUNES PROD

SACEM SDRM 6

1. LA TOUR INFERNALE (The Towering Inferna) (Kasha/Hirschchorn) G.H. MUSIC LTD — 2. AIRPORT 1975 (J. Cacavas) LEEDS MUSIC LTD. — 3. THEATRE DE SANG (Theatre of blood) (M. J. Lewis) UNITED ARTISTS MUSIC LTD. — 4. LES DENTS DE LA MER (Jaws) (J. Williams) LEEDS MUSIC LTD. —

5. FRANKENSTEIN JUNIOR (Young Frankenstein) (J. Morris)
20th CENTURY FOX MUSIC — 6. TREMBLEMENT DE TERRE
(Earthquake) (J. Williams) LEEDS MUSIC LTD.

Geoff Love et son orchestre

Enregistrement : Studio Chappell à Londres Ingénieur du son : John Iles

Prod.: Norman Newell

TOUS ORDITS DU PRODUCTEUR PHONOGRAPHIQUE & DU PROPRIETAIRE DE L'OEUVRE ENRÉGISTRÉE RÉSERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS



Mom brings Del Monte home

- 1. Overture:24
- 2. Tomato Sauce Cigar 1:00
- 3. Pear Breeze 1:00
- 4. Corn Lizzard 1:00

- 5. Fruit Cocktail Surprise 1:00
- 6. Green Bean Hampster 1:00
- 7. Pineapple Wheelie 1:00
- 8. Cash Register Catsup 1:00
- 9. Finale

DEL MONTE IS THE REGISTERED TRADE MARK OF DEL MONTE CORPORATION - SAN FRANCISCO 94105 ALL RIGHTS RESERVED





ZETA RETICULI a science fiction love story ellight, walter and bennett

All Songs@Jelco Music, Inc.

All Songs@Jelco Music,

1. Beginning 2:10

2. Fly 3:19

3. Colder Now 2:03

4. Ghost Ship 3:33

5. Awakening 5:30

All Songs@Jelco Music,

Solder Now 2:03

4. Ghost Ship 3:33

5. Awakening 5:30



ZETA RETICULI a science fiction love story elliott, walter and bennett

3 STEREO All Songs @Jelco Music, Inc.

1. The Revelation 5:49
2. Kerra 3:55
3. If Not For One Another 3:23
4. Will You Love Me 6:42

All Songs @Jelco Music, Inc.

1. The Revelation 5:49
2. Kerra 3:55
3. If Not For One Another 3:23
4. Will You Love Me 6:42



京浜女子大学横浜高等学校

奏 楽 部

MI 2096 SIDE I



STEREO 331/3R.P.M

組曲第一番……ホルスト

第2回女子バントフェスティバル(45.2)

イギリス民謡組曲・ウェリアムス

アニトラの踊り……ガリーク

指揮 成田欽憲

指揮 成世数章 録認 GATINO R-4231



京浜女子大学横浜高等学校

蹇 楽 部

MI 2096 SIDE 2



STEREO 33 UR.P.M

第4回定期演奏会(46.1)

イギリス組曲…… …ガランドマン

和曲第二番・・・・・・ホルスト

指揮 成田欽家

指揮 成田欽家

\$\text{spin} \text{ARTURED BY POLYDOR K.K.} \text{AR

ON THE WAY
TO A LITTLE WAY
(SOUNDTRACKS FROM "NOSFERATU")

Face A

1. MANTRA I (Fricke) 6'14

2. MORNING SUN RAYS (Fischelscher) 3'20

3. VENUS PRINCIPLE (A. Gromer) 4'39

4. MANTRA II - Choir (Fricke) 5'22

SACEM

P 1978

Gammarock Musik
Gmbh

Face B

1. ON THE WAY (Fricke) 4'49

2. THROUGH PAINS TO HEAVEN II
(Fricke - Fischelscher - T. de Jong) 3'37

3. TO A LITTLE WAY (Fricke - Fischelscher - T. de Jong) 2'32

4. ZWIESPRACHE DER ROHRFLOETE MIT DER
SAENGERIN (Fricke) 3'42



- - 4. ZWIESPRACHE DER ROHRFLOETE MIT DER SAENGERIN (Fricke) 3'42
 - 5. DIE NACHT DERHIMMEL (Fricke) 4'03
 - 6. DER RUF DER ROHRFLOETE (Fricke) 3'21

POPOL VUH





THE SYLVERS

STEREO PRD 0007 (MGS 2964)



SIDE 1

(Leon Sylvers III)

*3. ONLY

(Leon Sylvers III) Dotted Lion

4. I'M TRULY HAPPY

4. I'M TRULY HAPPY

(Jerry Peters) Golden Cornflake Music, Inc./Unic.

5. TOUCH ME JESSUS 3:25

(B. Holland-L. Dozier-A. Bond)

Gold Forever Music, Inc. BMI

Produced by Jerry Butler and Keg Johnson

Executive Producer: Michael Viner

*Arranged by David Crawford

A JERRY BUTLER PRODUCTION

(Jerry Peters) Golden Cornflake Music, Inc./Unichappell Music BM



THE SYLVERS

STEREO PRD 0007



SIDE 2

(MGS 2965)

WANUFACTURED

1. I KNOW MYSELF 3:32 (Leon Sylvers III) Dotted Lion Music/Sylco Music ASCAP *2. CHAOS 3:12

(Leon Sylvers III) Dotted Lion Music/Sylco Music ASCAP

*3. SO CLOSE 2:52 (Leon Sylvers III) Dotted Lion Music/Sylco Music ASCA/P **4. I'LL NEVER BE ASHAMED 3:13

(James Jonathan Sylvers) Dotted Lion Music/

Sylco Music ASCAP *5. HOW LOVE HURTS 4:16

(Leon Sylvers III) Dotted Lion Music/ Sylco Music ASCAP

Produced by Jerry Butier and Research Producer: Michael Viner

*Arranged by David Crawford

**Arranged by Jerry Peters

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION

A JERRY BUTLER PRODUCTION



LAFF-LP A-182-1



STEREO SIDE 1 (S-4587)

FUNKY HONKY—NASTY NIGGER RICHARD & WILLIE



LAFF-LP A-182-2



STEREO SIDE 2 (S-4588)

FUNKY HONKY—NASTY NIGGER
RICHARD & WILLIE



THE NAVY'S NOT JUST SAYIN' IT, THEY'RE

DOIN' IT!

SIDE 1

- 1. COLLEGE DEGREE (:56)
- 2. GO PLACES #1 (.11)
- 3. GO PLACES #2 (:10)
- 4. STREET-FLEET (:33)

- 5, GO PLACES #3 (:11)
- 6. GO PLACES #4 (:11)
- 7. GO PLACES #5 (:10)

MUSIC BY PORT AUTHORITY—

ROCK SEGMENT OF THE
U.S. NAVY BAND

Vanguard Associ



THE NAVY'S NOT JUST SAYIN' IT, THEY'RE

DOIN' IT!

SIDE 2

- 8. EQUAL PAY #1
- (:58)9. EQUAL PAY #2
- (:30)10. SCHOOL'S OUT (:56)
- 11. OPPORTUNITY (:32)

- 12. GO PLACES #6 (:11)
- 13. RESPONSIBILITY (:30)
- 14. BALL GAME
- (:30)15. PARENTS (:30)

MUSIC BY PORT AUTHORITY-

ROCK SEGMENT OF THE
U.S. NAVY BAND

Vanguard Associated the U.S. Navy By Vanguard Ass



RANDY HEBERT ONE MAN MUSIC

Words And Music By: Randy Hebert (VRP-RHM-1942-A)



- 1. LOSING CONTROL
- 2. WHERE ARE THEY NOW
- 3. HOW SPECIAL YOU ARE
 - 4. WHEN WE LOOK BACK



RANDY HEBERT ONE MAN MUSIC

Words And Music By Randy Hebert (VRP-RHM-1942-B)



SIDE TWO

1. WHOSE TURN IS IT
2. TAKE IT FROM THE SUN
3. GOT WHAT IT TAKES
4. PROMISE ME
5. MUSIC IS THE WAY I LIVE

Ballad of Lucy Lum

A J Good Apple Inc., Album

BATCH I 33 1/3 RPM



STEREO MK77-619

Don't Burn Down the Birthday Cake
Captain of My Bed
I Lost a Tooth Today
Belly Button Blues
The Ballad of Lucy Lum
The Winter of My Storm

Good Apple products
can be ordered from
BOX 299, CARTHAGE.

62321

the Ballad Lucy Lum

Good Apple Inc. Album

BATCH II 33 1/3 RPM



STEREO MK77-619

God Don't Make Junk Nothing is Something to Do Chimney Bird CAT Boogie Down Breakfast A Friend Is

Good Apple products
can be ordered from
BOX 299, CARTHAGE.

62321

STILL RISING RECORDS

SRR-1003 Feedback Music Ltd. (ASCAP)

Time: 5:35



STEREO SIDE A Matrix No. 13581-A 331/3 RPM



ONCE IS NOT ENOUGH

(R. Mindseed)

LEON LOVE

Produced by Patrick Adams & R. Mindseed for Fire Life Productions Arranged by P. Adams - Mixed by E. Tubo © & ® 1984 Still Rising Records, Inc. 208 W. 30th Street New York, N.Y. 10001

STILL RISING RECORDS

SRR-1003 Feedback Music Ltd. (ASCAP)

Time: 4:23



STEREO SIDE B Matrix No. 13581-B 331/3 RPM

ONCE IS NOT ENOUGH

(R. Mindseed) (Dub Version)

LEON LOVE

Produced by Patrick Adams & R. Mindseed for Fire Life Productions Arranged by P. Adams – Mixed by E. Tubo Edited by J. Morales & R. Mindseed © & © 1984 Still Rising Records, Inc. 208-W. 30th Street New York, N.Y. 10001 WORK RESERVEN WORK RESERVEN NAUTHORIZED PULL INTURMANCE BROADCRSTING A. CANE AND ABLE

StereO

EPC 65265-1





(Time: 5:00)

33 1/3 RPM

STEMRA EPC 65265

1. BE FREE (Une belle histoire) (Music: Michel Fugain - Lyrics: Pierre Delanoë) (Adapted by Paul Saide and Cane & Able) Le Minotaure (Time: 3:25)

2. SWEET BURN (George Alford) D.R. 3. MARIA (Frenchie Thompson) D.R.

4. NO TIME (Frenchie Thompson-

5. MASS OF CONFUSION

COF THIS RECORDED THE 30 ST (Time: 3:40) Blinky Bostic) D.R. (Time: 3:15) (Worthington Brown) D.R. (Time: 6:17)

ALL ALONTS OF THE MANUFACTURER AL

AND

OF THE OWNER WORK RESERVE NAUTHORIZED. MANARCE BROADCASTING A. MESSAGE TO tou **CANE AND ABLE** AND EPC 65265-2

ALL FIGHTS OF THE MANUFACTURER AN **StereO**





(Time: 6:48)

(Time: 4:05) (Time: 4:15)

(Time: 4:12)

33 1/3 RPM

STEMRA EPC 65265

D.R.

6 OF THIS RECORD BROWN TO

1. KEEP ON MOVING (Billy Ellis) 2. RELATING A MESSAGE TO YOU

(Frenchie Thompson)

3. STONED GROOVE (George Alford)

4. GEMMA MORETT(Norris Ridguard)



RESERVADOS TODOS

LOS DERECHES DEL

PRODUCT

FONCEARTO VI L PROFILIARIO VI L GERA III PRODZICIDA

LPP 2039 CARA A Hocko et Venezuela

- 1. PAJARILLO (Folklore)
- 2. MARACAIBO EN LA NOCHE (Danza) Jesús Reyes "Reyijo"
- 3. POLO MARGARITEÑO (Folklore)
- 4. CANTOS DE MI TIERRA (Bambuco Andino) L. Armas L. Flores
- 5. EL CUMACO DE SAN JUAN (Guasa Caraqueña)
 Francisco Pacheco
- 6 EL DIABLO SUELTO (Vals Zuliano) Heraclio Fernandez

CHELIQUE SARABIA

Producción Nacional

P. 1974



REVOLUCION "ELECTRONICA" EN MUSICA VENEZOLANA

LPF-2039
CARA B
Hecho as Nenexuolo



RESERVADOR TODOS
LOS DERECHOS DEL
PRODUCTOR
FUNGGRAFICO Y
PROPIETARIO DE LA
GURA REPRODUCIDA

- 1. POLO CORIANO (Folklore)
- 2. MARE MARE (Folklore) POR COMER ZAPOARA (Francisco Carreño) PAJARO GUARANDOL (Folklore)
- 3. SOMBRA EN LOS MEDANOS (Vals) Rafael Sánchez
- 4. BARLOVENTO (Merengue) Eduardo Serrano
- 5. RIO MANZANARES (Aires Oriental) José Antonio López
- 6. LA BELLA DEL TAMUNANGUE (Folklore)

CHELIQUE SARABIA

Producción Nacional

P 1974



MERCURY

SITAR BEAT BIG JIM SULLIVAN

Side 1



STEREO SR-61137

1. SHE'S LEAVING HOME - 2:39

2. SUNSHINE SUPERMAN - 3:29

3. A WHITER SHADE OF PALE - 2:49

4. LTTS - 3:48

5. THE KOAN - 3:08

PRODUCED BY LOU REIZNER ARRANGED BY JIM SULLIVAN

POMOTIONAL COPY . NOT FOR SALE



MERCURY

SITAR BEAT BIG JIM SULLIVAN

Side 2



STEREO SR-61137

1. TALLYMAN - 2:36
2. THE SITAR & THE ROSE - 2:54
3. TRANSLOVE AIRWAYS (FAT ANGEL) - 2:09
4. WITHIN YOU WITHOUT YOU - 3:50
5. FLOWER POWER - 3:30

PRODUCED BY LOU REIZNER ARRANGED BY JIM SULLIVAN

POMOTIONAL COPY . NOT FOR SALE

Reasure Gardens of Dance

33 1/3



Side 1.

1. Entrance to Exotica

5:14

2. Dance of Mystery 3:20

3:20

3. Path of Opals 4:08



4. Court Dance of the She Jinux

5. Ambera: Garden of Delights

Stereo L1003





All selections composed, arranged and produced by Ramal LaMarr, BMU.

Published by ®© Daughter of the Jinn Music,
Ä division of Lotus Records

Reasure Gardens of Dance Ramal LaMan, Side 2

1. The Jasmine Dancer

1:47

Stereo L1003

2. Shimmering Veils

33 1/3

3:30

3. Secrets Written In Incense 2:35

> 4. Emerald Fire 3:48



Fountains' Enchantment

2:08

6. The Celestial Gerden 2:08

7. Fragrance of Evening



All selections composed, arranged and produced by Ramal LaMarr, BMU. Published by 🕑 © Daughter of the Jinn Music, A division of Lotus Records



Produced by JAH SCREW

TR009A

TROO9A 1. HERE I COME 2. TROUBLE MIXED (B. Levy) BARRINGTON LEVY Mixed at Easy St. by Jeff/B. Levy Mixed at Easy St. by Jeff/B. Levy



Produced by



TROOPAA JAH SCREW 1. RUN COME DUB 2. RUB A DUB (E. Levy) BARRINGTON LEV Y Mixed at Easy St. by Jeff/E. Levy Mixed at Easy St. by Jeff/E. Levy

Boogie Town Records
The Boogie Man

Promo

AlecAnderson

33

Kiss Reality Goodbye ph# 407.381-4141



THE SKEEZERS

H H H
RECORDS
SIDE A



HP-6547 c 1987 33 1/3 RPM

LOW RIDING BASS (3:30) LOW RIDING BASS (4:00)

(INSTRUMENTAL)

Written by: David Baer Arranged by: Mikey C.

Rythm Tracks, Scraches by: Grandmaster TMS
Produced by: Visions Productions
Executive Producer: Hugo Sanchez
Programing by: Tolga and P.J.
A.E.P. Ralph Sanchez

THE SKEEZERS

H H H
RECORDS
SIDE B



HP 6547 © 1987 33 1/3 RPM

BUM (2:50) (TMS, Mikey C.)

Produced by: Visions Productions
Executive Producer: Hugo Sanchez
Rythm Tracks & Arranged by: Mikey C.
Programing by: Tolga and P.J
Special Thanks:

Barbara Martinez, Moohammed Moretta, Mike S. Diana Barreto, Frank Walsh, Majestic Sounds, Cool Raul, Devastating Dee, The Crunch Bunch and Hugo Sanchez RECORDS INC. TOUCHÉ Promotional Copy Not For Sale STEREO SIDE A 33 1/3 RPM **EMDS 6529** WRAP IT UP (7:18)

(D. Bell-C. Washington-C. Harvin-B. Alston- K. McGloster)

PRODUCED AND ARRANGED BY DENNIS BELL &

OCLAUDETTE WASHINGTON FOR CITY SLICKER PRODUCTIONS ENGINEERED BY OLLIE COTTON

MIXED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

© & ® 1982 EMERGENCY RECORDS

FILMWORKS. INC. / 1220 BROADWAY

RECORDS & FILMWORKS. INC. / 1220 BROADWAY

OUT OF THE PRODUCTIONS AND THE PRODUCTIONS AND

RECORDS INC. TOUCHÉ Promotional Copy Not For Sale SIDE B **STEREO EMDS 6529** 33 1/3 RPM MANUFACTURED AND INSTRUMENTAL WRAP IT UP (8:00) (D. Bell-C. Washington-C. Harvin-

B. Alston-K. McGloster)

PRODUCED AND ARRANGED BY DENNIS BELL &

CLAUDETTE WASHINGTON FOR CITY SLICKER PRODUCTIONS ENGINEERED BY OLLIE COTTON

MIXED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

C & P 1982 EMERGENCY RECORDS

PRODUCED AND ARRANGED BY DENNIS BELL

MASTERED BY HERB POWERS JR.

PRODUCED AND ARRANGED BY DENNIS BELL

ENGINEERED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

PRODUCED AND ARRANGED BY DENNIS BELL

ENGINEERED BY OLLIE COTTON & DENNIS BELL

MASTERED BY HERB POWERS JR.

PRODUCTIONS ARRANGED BY DENNIS BELL

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PRODUCTIONS ARRANGED BY DENNIS BELL

MASTERED BY OLLIE COTTON & DENNIS BELL

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MASTERED BY HERB POWERS JR.

PRODUCTIONS ARRANGED BY DENNIS BY DENNIS



UN DISCO IN LATTINA

SIDE A PZ 022 5.1.A.E.



45 RPM

ALWAYS COCA-COLA (T. Coffey-J. Nettlesby)

DESCRIPTION - 5'05"

2. RADIO VERSION - 4'20"

Manufactured by PZ Productions. (for contact: 39-81-762-8278) Distributed by Distribuzioni Flying Records Srl. Made in Italy - Pub. S.I.A.E.

**RECORDED IN THE RESERVED UNAUTHORISED PUB

UN DISCO IN LATTINA

SIDE B PZ 022 S.I.A.E.



45 RPM

ALWAYS COCA-COLA (T. Coffey-J.Nettlesby)

- 1. ITALIAN EXTENDED VERSION 5'05"
 - 2. ITALIAN RADIO VERSION 4'20"

Manufactured by FZ Productions, (for contact: 39-81-762-8278) Distributed by Distribuzioni Flying Records Srl. EN PESERVED UNAUTHOR Made in Italy - Pub. S.I.A.E.

RINLEW ALLSTARS

Produced by Laurin Rinder & W. Michael Lewis A RinLew Production Vocal Adapt. & String Arrangements by W. Michael Lewis



PROMOTIONAL COPY NOT FOR SALE

AVI-6058 (118-6058-A) 331/3 RPM

1. LOVE IS FOREVER (3:42) (B. Champlin) JSH Music (ASCAP)

2. THE GIRL I MET TODAY (4:53)
(D. Austin-E. Shrem) Equinox Music-Satrycon Music (BMI)

3. HOLDING BACK (4:43)

Diamond Touch Flow

4. YO MAMA (4:41)

(B. Champlin) JSH Music (ASCAP)

Executive Producers: Ray Harris & Ed Cobb

Recording & Mixing Engineer: Galen Senogles

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RINLEW ALLSTARS

Produced by Laurin Rinder & W. Michael Lewis A RinLew Production Vocal Adapt. & String Arrangements by W. Michael Lewis



PROMOTIONAL COPY NOT FOR SALE

AVI-6058 (118-6058-B) 331/3 RPM

1. PLAIN JANE (3:27) (D. Austin-T. Duckett) Equinox Music-Satrycon Music (BMI

2. DIDN'T WANT A LOT DID YA (4:48) (R. Patton-K. Chater) British Rocket Music (ASCAP)-

Unichappell Music, Inc. (BMI)

3. TAKING THE PLUNGE (3:47)
(D. Williams-J. Sigman-T. L. Duckett) Equinox Music-Minor Music-Satrycon Music (BMI)

4. SOUL IS FREE (4:03)
(D. Williams) Equinox Music (BMI)

Executive Producers: Ray Harris & Ed Cobb

Recording & Mixing Engineer: Galen Senogles

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HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA 9007.



RITMICA BELLICA

SIAE

Lato A



33 giri **SR SP 145**

MADE IN ITALY

- 1. PREPARAZIONE BELLICA 2'22''
- 2. TRUPPE A RASSEGNA 3'02''
- 3. SFILATA 3'46"
- 4. I CONQUISTATORI 3'25"

4. I CONQUISTATORI - 3'25"
5. DISFATTA E RITIRATA - 3'15"
6. ATTACCO AL NEMICO - 2'46"
7. ASCESA - 0'57"

Musiche di AWAKE

Musiche di AWAKE

Musiche di AWAKE

REPARA RIPRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DEROSITATO.



RITMICA BELLICA

SIAE

Lato



33 giri **SR SP 145**

MADE IN ITALY

- 1. DICHIARAZIONE DI GUERRA 2'43''
- 2. IMBOSCATA 3'21
- 3. RESA UFFICIALI · 2'27"
- 4. TRIBUNALE MILITARE 2'44"

Dimension 5

THE ELECTRONIC RECORD FOR CHILDREN

Created by BRUCE HAACK Featuring ESTHER NELSON and BRUCE

Side 1 D 141



CO - 2981 A

- 1. SING B. Haack, C. Kachulis
- 2. MARA'S MOON written by Mara Sokolsky
- 3. DANCE B. Haack
- 4. LISTEN B. Haack C. Kachulis
- 5. POPPIES written by Esther Nelson
- 6. SAINT BASIL arr. B. Haack

© Dimension 5 1969

Dimension 5

THE ELECTRONIC RECORD FOR CHILDREN

Created by BRUCE HAACK Featuring ESTHER NELSON and BRUCE

Side 2 D 141



CO - 2981 B

- 1. NMOO BOISAN B. Haack
- 2. FIRST LADY written by Michael Buckley
- 3. ECHO Performed by Praxiteles Pandel
- 4. AFRICAN LULLABY B. Haack
- 5. SPIDERS B. Haack
- 6. CLAPPING WITH KATY arr. B. Haack
- 7. GOODBYE B. Haack

© Dimension 5 1969



331/3 RPM MICROGROOVE

FULL-RANGE HIGH FIDELITY

A suite composed of original film scores created by James Fagas for Gulf Oil Corporation's sponsorship of the 1964 National Political Conventions.

PRODUCED BY YOUNG & RUBICAM, INC. • 1964



TCT Records Inc.

TD-201-A STEREO MIXED BY JOHN MORALES



I'M CAUGHT UP INNER LIFE

P. Adams - Terri Gonzalez
Produced by Greg Charmichael and Debbie Hayes
Arranged by Patrick Adams
From the Ip "I Wanna Give You Me" TCT 1001 Ip
® TCT Records Inc. 1979
TCT Records Inc.
7100 Boulvard East
Guttenberg, N.J. 07093

TCT Records Inc.

TD-201-B Stereo MIXED BY JOHN MARALES



PAP Music Inc. Emerade Music ASCAP Time. 9:17

I'M CAUGHT UP INNER LIFE

P. Adams - Terri Gonzalez
Produced by Greg Charmichael and Debbie Hayes
Arranged by Patrick Adams
From the Ip "I Wanna Give You Me" TCT 1001 Ip

® TCT Records Inc. 1979
TCT Records Inc.
7100 Boulvard East
Guttenberg, N.J. 07093



33 giri STEREO MONO S.I.A.E.



ECR 101 - B

disco promozionale vietata la vendita

VISIONS FOR SYNTHESIZERS

- 1) GREEN VALLEY 4'57"
- 2) THE GHOST OF THE CASTLE 3'24"
- 3) ROBOT MARCH 3'22"
- 4) ORIENTAL 3'12"
- 5) DYNAMIC ACTIVITY 3'05"

All titles by Vittorio Paltrinieri

- L - 1911

VOLUME 11

1. D.C. LA RUE - CATHEDRALS (1980)
DISCONET REMIX
2. TIME BANDITS - LIVE IT UP
DISCONET REMIX

VOLUME 11

1. MAN PARRISH - HIP HOP BEBOP DISCONET REMIX 2. TWO SISTERS - HIGH NOON DISCONET REMIX

"QUEEN AROUND THE HORN"

FROM THE FINAL VOYAGE OF THE RMS QUEEN MARY

Recorded and narrated by BYRON L. FRIEND

SIDE 1



331/3-RPM

Copyright 1968 All Rights Reserved

Produced by

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway
Park Ridge, Illinois
60068

"QUEEN AROUND THE HORN"

FROM THE FINAL VOYAGE OF THE RMS QUEEN MARY

Recorded and narrated by BYRON L. FRIEND

SIDE 2



331/3-RPM

Copyright 1968 All Rights Reserved

Produced by

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway

Park Ridge, Illinois

60068



SR-1000A

Executive Producer: Richard Fay. Whitewater Phonograph Record Prod. © 1980 SYNERGY RECORDS®. All rights reserved.

FIRST ATTRACTION



SIDE ONE Stereo

- 1. GET UP AND DANCE 2:50
- (D. Somboretz) BMI
 2. I DON'T WANT TO SAY GOODBYE 3:06
 - (W. Perry) BMI
- 3. FEET 2:41
 - (M. Hall) BMI
- 4. ALL THE QUESTIONS THAT THE MORNING BRINGS 3:11 (M. McAnally, T. Brasfield) ASCAP
- 5. I LIKE YOU 'CAUSE YOU'RE FUNKABLE 2:46 (T. Skinner, J.L. Wallace, K. Bell) BMI

A Div. Of Holistic Corp. - P.O. Box 1373 - Clearwater, FL 33517



SR-1000B Executive Producer: Richard Fay. Whitewater Phonograph Record Prod. © 1980 SYNERGY RECORDS®. All rights reserved.

FIRST ATTRACTION



SIDE TWO
Stereo

- 1. GET 'EM WHILE THEY'RE HOT 2:47 (W. Perry) BMI
- 2. KNEE DEEP IN FUNK 3:32 (F. Johnson) BMI
- 3. I WANT TO LIVE WITH YOU 3:19 (R. Byrne) ASCAP
- 4. YOU TAKE ME SO HIGH 3:33 (P. Crews) BMI

A Div. Of Holistic Corp. P.O. Box 1373 - Clearwater, FL 33517

DURACHLA Ghet-to Funk (Microtronics)

PAZANT BROTHERS

AND THE BEAUFORT EXPRESS

Chick A Boom (Vigor)

Stereo A



33 1/3 RPM

TONY ALVIN AND THE BELAIRS
Boom-Boom-Boom (Atlantic)

SPITTING IMAGE JB's Latin (Masai)

NDB-001

PLEASURE WEB Music Man (edit) (Eastbound)

THE THIRD GUITAR
Baby Don't Cry (Rojac)

Stereo B



33 1/3 RPM

COMMUNICATORS AND BLACK EXPERIENCES BAND Is It Funky Enough? (Duplex)

VERN BLAIR DEBATE
Superfunk (Telephone)

NDB-001

KAT MANDU

- 1. I WANNA DANCE (NU-CLUB MIX)
- 2. RADIO MIX

B/W

- 3. NU-JACK MIX
- 4. ORIGINAL U.S. MIX
- 5. KAT BEATS





KAT MANDU

SIDE A



MM-060

1. I WANNA DANCE (NU-CLUB MIX) 5:55 120 B.P.M.

(M. Bibeau, F. Walton)

2. (RADIO FADE MIX) 3:52

Produced & Mixed By "The Cooking Crew",
Gino Yello-Man Olivieri, Andre Backstore Landry,
Ivan Iceman Pavlin

Engineered By Ivan Pavlin

Original Production By Michel Bibeau

Publisher: Rebera Music (PRO)

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KAT MANDU

SIDE B



SIDE B
MM-060

1. I WANNA DANCE (NU-JACK MIX*) 5:30 120 B.P.M.

(M. Bibeau, F. Walton)

2. (ORIGINAL U.S. MIX) 6:32

3. (KAT BEATS) 2:58

Produced & Mixed By "The Cooking Crew", Gino Yello-Man Olivieri,
Andre Backstore Landry, Ivan Iceman Pavlin
*Rap By JUST-N-MO Engineered By Ivan Pavlin
Original Production By Michel Bibeau
Publisher: Rebera Music (PRO)

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LivING FUNZ F. Smith & CLINTON

1994 SEP 15 DHV-10 C/D

SEP 15 1994 DHV-10 A/B



TEST PRESSING



DATE: SEP 15 1994

MATRIX NUMBER:





SLDB-3030 ESTEREO

LADO-A 33 1/3 RPM

* LAID BACK *

1-BAJO EL SOL (Sunshine Reggae)
-Tim Stahl/ John Guldberg- 6.35

Producido por: Laid Back/
The Seven Dwarfs

P 1983 NCB
C 1983 NCB
C 1983 NCB
C 1983 NCB



SLDB-3030 ESTEREO

LADO-B 33 1/3 RPM

1- CABALLO BLANCO (White Horse) -Tim Stahl/John Guldberg-

Producido por: Laid Back/The Seven
Dwarfs Editada por: Bobby
Shaw and John Potoker

P 1983 NCB
C 1983 NCB
C 1983 NCB

good records

Mfg & dist by People's Arts Corp, Chicago

G101 SIDE ONE

919S-1018



STEREO

A4RS-3314

SUNDANCE/MOUNTAIN BUS

Sing A New Song (3:44)

Rosalee (6:24)

I Don't Worry About Tomorrow (2:59)

Sundance (7:04)

(all songs written and arranged by Mountain Bus Music, c. 1971)

BMI

good records

Mfg & Dist by People's Arts Corp, Chicago

G101 SIDE TWO





STEREO

A4RS-3315

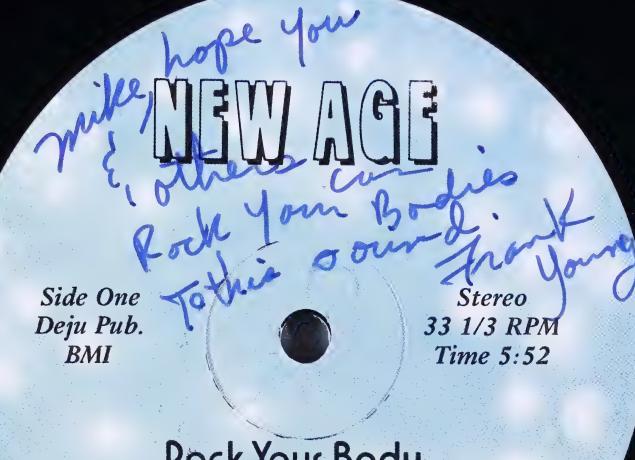
SUNDANCE/MOUNTAIN BUS

I Know You Rider (10:14) - trad.

Apache Canyon (3:49)

Hexahedron (8:06)

(all songs arranged by Mountain Bus)



Rock Your Body

(F. Young)

Executive Force

@1979 New Age Records

new aci

Side Two Deju Pub. BMI



Stereo 33 1/3 RPM Time 4:10

Let's Go Disco

(F. Young - B. Sims)

Executive Force

(NR10691-2)

1979 New Age Records

Side 1 Stereo

LSP 10282 ufaw 2302

EERON ELPEE

- 1. You're For Me (Mike Wickers) 2:46
- 2. Empty Club_Blues (R. Phillips) 3:48
- 3. Lost Women (The Yardbirds) 6:29



- ictor 4. You Live (Allison) 3:14
- 5. Basin Street Blues (Spencer - Williams) 3:35
- 6. (There'll Be) Peace in The Valley

MANUFACTURED BY AB DISCOPHON OY, HELSINKI, FINLAND FROM MARKETS RELEASED TO TRADEMARK(S) ® REGISTERED MARCA(S) REGISTRADA FORBIDGEN, BROADCASTING OF THIS RECORD FORBIDGEN.

Side 2 Stereo

LSP 10282 ufaw 2303

EERON ELPEE

- 7. Caldonia (Moore) 2:10
- 8. I Believe To My Soul (Ray Charles) 3:51
- 9. Who Can I Turn To (L. Bricusse — A. Newley) 3:05



ictor

- 10. St. Louis Blues (W. C. Handy) 3:46
- 11. Go To Hell (Morris Bailey jr.) 2:52

MANUFACTURED BY AB DISCOPHON OY, HELSINKI, FINLAND FROM MARRIER, ER, HERDEN FROM ALL DEN.

PUBLIC PERFORMANCE, BROADCASTING OF THIS RECORD FOR BIDDEN.

CARIBBEAN

Arranged and Produced by
B. CAMPBELL PRODUCTIONS
Published by
E & B MUSIC



SIDE A STEREO CBNDIS 003

TENDERNESS

(R. Williams/B. Campbell)

LILY WELSH

MARKET BY

WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
Tel. (212) 282-7709

CARIBBEAN

Arranged and Produced by
B. CAMPBELL PRODUCTIONS
Published by
B & B MUSIC



SIDE B STEREO CBNDIS 003

P. T. INSTRUMENTAL (B. CAMPBELL)

MUSICAL PLAYERS

MARKET BY

WORLD ENTERPRISE RECORD DISTRIBUTERS 4905 Church Avenue, Brooklyn, N.Y. 11203 Tel. (212) 282-7709

THE SHACK

33 1/3 MICROGROOVE MADE IN U.S.A.



SIDE 1 TS-91004

- 1. PUPLE HAZE 3:50
 - 2. FIRE
 - 2:48
- 3. SUNSHINE OF YOUR LIFE
 - 4:28
 - 4. I'M SO GLAD
 - 4:06

THE MACK

33 1/3 MICROGROOVE MADE IN U.S.A.



SIDE 2 TS-91004

1. SWALBR

2:28

2. MANIC DEPRESSION

2:59

3. SET ME FREE

2:05

4. FOR WHAT IT'S WORTH

2:35

5. FOXEY LADY

3:20



WILKINSON TRI-CYCLE

TES 4016 STEREO



SIDE 1 XSM 139295

- 1. WHAT OF I -R. Porter-
- 2. LEAVIN' TRUNK -S. J. Estes-
- 3. DAVID'S RUSH -D. Mello-
- 4. POURSCHA POE -R. Porter-



WILKINSON TRI-CYCLE

TES 4016 **STEREO**



SIDE 2 XSM 139296

- 1. ANTIQUE LOCOMOTIVES -D. Mello-
- 2. 9 5, '59 -R. Porter-
- 3. I LIKE YOUR COMPANY -D. Mello-
- 4. YELLOW WALL -R. Porter -

D. Mello - M. Clemens-

R.H.M.

Randy Hébert Can't Get Enough

Side One



003

- (1) Touchy *
- (2) Almost Love
- (3) Love To Watch You Dance
 - (4) Mellow Stuff *
 - (5) Complications

Produced by Randy Hebert for R.H.M. Records

R.H.M.

Randy Hébert Can't Get Enough

Side Two



003

- (1) Can't Get Enough
 - (2) Slow Dancin'
 - (3) Bamm *
 - (4) New Orleans
- (5) Something Else *

Produced by Randy Hebert for R.H.M. Records

NUMERO



SABATA

1. Man For My Lady (5:48)

(G. Kerr)

Published by 29 Black / Gambi Music (BMI)
Mixed by Tommy T. Webber. Produced by George Kerr
Originally issued by the T.S.O.B. label as TS 2000
Under exclusive license from George Kerr
© 2007 The Numero Group

SIDE 1 45 RPM NUM+003

NUMERO



SIDE 2 45 RPM NUM+003

SABATA

1. Man For My Lady (Edit) (3:57)

(G. Kerr)

2. Man For My Lady (Re-edit) (4:42)

(G. Kerr, J. Hayford)

Published by 29 Black / Gambi Music (BMI)

Mixed by Tommy T. Webber. Produced by George Kerr
Originally issued by the T.S.O.B. label as TS 2000

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DERALE OSTATA

FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO

3C 154-18215

A

1. JESCE SOLE: A. D'Agostino 5'13

2. È NATA (MMIEZ'O MARE): V. Villani e voci femminili 3'49

3. VILLANELLA DI CENERENTOLA: F Vetere 2'02

4. CANZONE DEI 7 MARITI: G. Barra 3'17

5. CANZONE DELLE 6 SORELLE: P Trampetti-G. Barra-V. Villani 3'17

6. DUETTO (MAMMA, MAMMA CHE BELLA COSA):

P Trampetti-G. Barra 3'31

 P 1976 EMI Italiana S.p.A. Ed. V.d.P.
 Testi e musiche originali di R. De Simone Orch. della 'Compagnia il Cerchio' diretta da Antonio Sinagra





FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO 3C 154-18215

- 1 SCENA DEL ROSARIO: V Villani-F lavarone-M.Carosi-F Tiano 4'29 2. CANZONE DEL MONACELLO: G. Mauriello-F Vetere e
 - voci maschili 1'46'
 - 3. VILLANELLA A BALLO (VURRIA ADDEVENTARE):
 - Chitarra solista Umberto Leonardo 2'10
 - 4. MORESCA: G. Mauriello-M. Carosi-V Villani 1'51
 - 5. MADRIGALI: G. Mauriello-M. Carosi-A.
 - D'Agostino-P Trampetti G. Barra 4'59
 - P 1976 EMI Italiana S.p.A. Ed. V.d.P. Testi e musiche orig. di R. De Simone Orch. della 'Compagnia il Cerchio' diretta da Antonio Sinagra







What he se that a salvo auromitiated.

FAVOLA IN MUSICA DI ROBERTO DE SIMONE CON LA PARTECIPAZIONE DELLA NUOVA COMPAGNIA DI CANTO POPOLARE

S.I.A.E.



STEREO 3C 154-18216

1 CANZONE DELLA ZINGARA: C. Barra e voci femminili 2'58
2. a) IL SUICIDIO DELLA FEMMINELLA: G. MaurielloF Vetere e donne - b) JESCE SOLE: F. VetereA. D'Agostino 8'56 - 3. a) SCENA DELLE INGIURIE: G. BarraP Trampetti-I. Danieli-F.lavarone-V. Villani e donne

b) FINALE: C. Barra 7'56





SIDE A KK 114 331/3 RPM

A STARTLING REVELATION CONCERNING DRUGS AND RELIGION

by

WES AUGER



SIDE B KK - 114



331/3 RPM

A STARTLING REVELATION CONCERNING DRUGS AND RELIGION

by WES AUGER APRICE TO

RADIO-CANADA

GREAT BALLS OF FIRE!

A documentary series on U-F-O's.

E-804

NO EXPIRY DURATION: 28'56 (with theme fill)

PART THREE:-

THE PSYCHOLOGICAL ASPECTS.

THE AMATIONAL SERVICE

331/3

(CT-36312)

SERVICE INTERNATIONAL OF

APANSCRIPY/ON

RADIO-CANADA

GREAT BALLS OF FIRE!

A documentary series on U-F-0's.

E-805

NO EXPIRY DURATION: 29'08 (with theme fill)

PART FOUR:

IS THERE SOMEONE OUT THERE?

THE ANATIONAL SERVICE

N CANADA

33/3

(CT - 36313)

SERVICE INTERNATIONAL OF

F. T. E.

RECORDS

THE BATTLE OF THE SEXES Can It Be Avoided?

LP 518 912F-2884

by Francis L. Filas S.J.

LONG PLAY 33 1/3

RR4M-2884 Product of FTE. Coss. SIDE

Faith Through Education Record

RECORDS

THE BATTLE OF THE SEXES Can It Be Avoided?

LP 518 912F-2884



SIDE

by Francis L. Filas S.J.

LONG PLAY 33 1/3

RR4M-2885

Product of F.T.E. Corn.

CIVIL RIGHTS The Red Reconstruction

© 1965
B & K PRODUCTION
Distributed by
Publius & Associates

CIVIL RIGHTS THE RED RECONSTRUCTION

© 1965

B&K Productions

WR 4576

SIDE

Distributed By Publius & Associates

CIVIL RIGHTS THE RED RECONSTRUCTION

© 1965 B&K Productions

WR 4576

SIDE 2

Distributed By Publius & Associates







CAMPUS VOICE ENCOUNTER

EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLO VS
PRODUCER: PETER GORDON

CVE-17 SIDE A 331/3 RFM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

WEEK SEVENTEEN — PROGRAMS 81-85

8/1.	ATHLETES' UNION (Sports)	5:08
82	THROWING MUSES (Music)	5:15
83.	FRESHMEN TRENDS (Education)	5:03
	BILLY BRAGG (Music)	
85.	LINDA ELLERBEE (Personality)	5:04



CAMPUS VOICE ENCOUNTER

EXECUTIVE PRODUCERS: JIM OMASTIAK AND KEITH BELLOWS PRODUCER: PETER GORDON

CVE-18 SIDE B 331/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

WEEK EIGHTEEN — PROGRAMS 86-90

86.	LOYD AUERBACH (ESP, Ghosts)	5:00
87.	DIVINE HORSEMEN (Music)	5:49
	BOB GELDOF (Personality)	
	ERNEST BOYER (Education)	
	THE DESCENDENTS (Music)	

"Helping Others to Help Themselves"

M.M.I.

- METAPHYSICAL MOTIVATION INSTITUTE -

REC-ORDINGS
DRAWER 400 RUIDOSO, NEW MEXICO

Side I 33½ RPM



LPM CC 7143

CARMON PHILLIPS
HYPNO - TECHNIQUES

- 1. Visual Fixation 12:09
 - 2. Jungle Drum 8:02

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"Helping Others to Help Themselves"

M.M.I.

- METAPHYSICAL MOTIVATION INSTITUTE -

RECORDINGS
DRAWER 400 RUIDOSO, NEW MEXICO

Side 2 33½ RPM



LPM CC 7143

CARMON PHILLIPS
HYPNO - TECHNIQUES

1. Rapid-Fire! 4:43

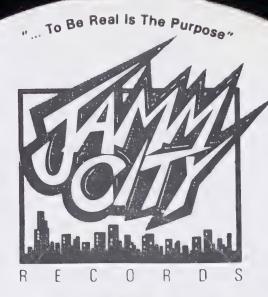
Relaxation-Concentration 11:05

3. Awakening 0:59

4. Easy 3:20

4-3. Pyramid

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SIDE A 33 1/3 RPM STEREO P 1989



LEL-020466 Produced by: Lynell Allen

Mixed by: The K/I/D Engineered by: Paul Minor Jay-Russ Music BMI

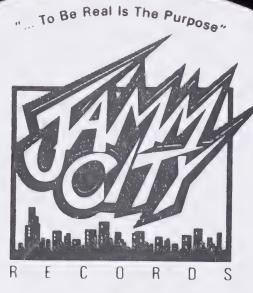
LEVEL FOUR! **TO BE REAL (5:45) INSTRUMENTAL** (5:49)

- L. Allen & D. Cephus -Background by: Sylk-&-Satin

Executive Producer: Jaye Russell

Narkeled and Distribution by Jamm City Records

(301) A66.8243



SIDE B 33 1/3 RPM STEREO P 1989



LEL-020466 Produced by: Lynell Allen Mixed by: The K/I/D Engineered by: Paul Minor

Jay-Russ Music BMI

LEVEL FOUR! TO BE REAL HOUSE DUB (3:50) PRINCEAPPELLA (2:49)

- L. Allen & D. Cephus -Background by: Sylk-&-Satin

Background by: Sylk-&-Satin
Executive Producer: Jaye Russell

Markeled and Distribution by Jamm City Records

(301) A66.8143

IMMEDIATE

IMMEDIATE

RECORDS, INC.

ZS7 5007 ZS7 5007-1 Time: 2:55 Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY

45 RPM SIDE 1 DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREE NEW YORK CITY

LAZY SUNDAY
- S. Marriott - R. Lane SMALL FACES

Arranged by Small Faces Produced by Steve Marriott and Ronnie Lane

happy to be a part of the industry of human happiness

ARIEL

ORFEON

3.7198

45 P. F

A Llave

AMALIA Y TIJUANA Ponez Prado

DAMASO PUREZ PRADO





PROPHESY RECORDS

PROPHESY RECORDS

Prophesy Records B. Taylor, R. Moorn, O. Allfeld

\$ 57 (B)

hac., Distributed by Columb





MARTIE ADAMS





full frequency runge recording a

MANY IN EXSURE

FALKLAND ISLANDS

6D



POSTAGE AND REVENUE

61



Gregory de Castro

Professor Kater, first name Forny, *Lectures and Vocals PRESIDENT OF DIDDLE U.

Professor of Sexual Engineering at DIDDLE U. (Private demonstrations to select female students, no charge.)

Author of "HOW TO HAVE SEX THROUGH A BARB WIRE FENCE," and the mystery novel, "THE STRANGE CASE OF THE PEE HOLE PEEPER."

Received this country's highest honor as Secret Service Agent 4 Q 2. Served a jail sentence for singing "YOU DO ME AND I'LL DO YOU" as a hamn in church.

Designer and inventor of the winningest racing car, THE URINE-EIGHT, "It's A Pisser."

Forny Kater came up the hard way. He put himself through college by working as a coke-sacker in the Pennsylvania coal mines, was employed in a hosiery mill as a sock-tucker, and worked briefly in a winery as a cork-soaker until he got caught soaking too many corks. During two summers he worked in a fishery as a pike-pricker, then was transferred to the outer banks as a baiter in the scrod industry.

Professor Kater continues in his own words: "After I done all them things I earned my Master's Degree and qualified as a Master baiter. I done post-graduate work at FORK U., and while there my talent as a translator helped me as a cunning linguist. Last year during my sabbatical I won the championship in tic tac toe in Timbuctoo, and while I was in the neighborhood I went hunting for poontang in Rangoon, a small principality in the Mightlay Penisula, just over the county line and slightly downwind of Bangkok

Bookings:
*Actor/Singer TOM NOEL, c/o TV MUSIC CO., 1650 Broadway, Suite 1205,
New York, NY 10019
1-212-246-3126

" North Rich

3 4 3.9

6-82

1050 Broadway, Suite 120 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP

127 • 1982 Recorded: Angel Sound, In

IT WAS SEX THAT MADE THIS COUNTRY GREAT (Wesley O. Harper) Time: 1:28

SEX, SEX, SEX, AT DIDDLE U. (Wesley O. Harper & Tom Noel) Time: 1:20 Artist: Prof. Kater, first name Forny* Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

BOBBI THE BEAUS AND **UR 2009** Time 2:10

PROMOTION COPY

UNART

NOT FOR SALE

RECORDS

LOSING GAME (Jerry Goldstein-Bob Feldman) Unart Mus. Corp. - BMI ZTSP 28977 ZTSP 28977 ARTISTS RECORDS. INC. MADE IN U.S. T.

BOBBI AND THE BEAUS **UR 2009** Time 1:50

PROMOTION COPY

UNART

NOT. FOR SALE

RECORDS

WELVIN (Jerry Goldstein-Bob Feldman) Unart Mus. Corp. - BMI ZTSP 28978 ARTISTS RECORDS. INC. MADE IN U.S. P. ARTISTS RECORDS. INC.

MMEDIATE

RECORDS, INC.

19

ZS7 5007

Time: 2:55 Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY



45 RPM SIDE 1

DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

LAZY SUNDAY

- S. Marriott - R. Lane - SMALL FACES

Arranged by Small Faces
Produced by Steve Marriott
and Ronnie Lane

MMEDIATE

RECORDS, INC.

///

ZS7 5007

ZS7 5007-2

Time: 2:08

Nice Songs, Inc. (BMI)

NOT FOR SALE PROMOTION COPY

45 RPM SIDE 2

DISTRIBUTED BY CBS RECORDS CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

ROLLIN' OVER (Part II of Happiness Stan)

- S. Marriott - R. Lane -

SMALL FACES

Arranged by Small Faces
Produced by Steve Marriott
and Ronnie Lane





PROPHESY RECORDS

Lethal Masic

Prophesy Records, a Division or Landers, Poberts, Inc., Distributed by Columbia Records, Records, Inc., Distributed by Columbia Records

PROPHESY RECORDS

Landors

Prophes.

Altic

S. Roberts, Inc.

Be)
FRIENDS
SISTERS
by: Gene Page
stributed by Contributed by Cont

Leistungsschutztechte, besonders Vervielfältigung (außer Z. Abertählichen Gent.



14 764 AT 14 764 A **GEMA** 2:39

STEREO





A. Schroeder Music

THE BANANA BUNCH

The Tra-La-La Song
(Makin' Up A Mess O' Fun)
(Adams/Barkan)
Produced by Phil Waller

Leigungeschutzrechte, besonders Verviolfälligung fauger z. Doragnikanen Gagt.





STEREO





Polygon/ April Music (Mecolico)

THE BANANA BUNCH

Funky Hoe

(Shipstone/Curtis/Kirkpatrick/Ferguson)

Produced by Phil Waller

Sendung vorbehalten





GAMETIME RECORDS 1650 Broadway, Suite 1205 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP



127

© 1982

Recorded:

Angel Sound, Inc.

IT WAS SEX THAT MADE THIS COUNTRY GREAT

(Wesley O. Harper) Time: 1:28

SEX, SEX, SEX, AT DIDDLE U.

(Wesley O. Harper & Tom Noel) Time: 1:20 Artist: Prof. Kater, first name Forny* Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

GAMETIME RECORDS 1650 Broadway, Suite 1205 New York, N.Y. 10019 (212) 246-3126

45 RPM Stereo T V Music Co. ASCAP



128
Time: 2:41

1982
Recorded:
Angel Sound, Inc.

FIGHT, FIGHT, FOR SEX, SEX, SEX
&

EVERY BRIGHT STUDENT'S HERE FOR SEX

(Wesley O. Harper)

Artist: Prof. Kater, first name Forny*
Band & Arr. Earl Robinson

*Actor-singer, Tom Noel

AMANDA RECORDS

VOCAL AM-7505-PL THE HUDSON CHORALE

RECORD SAILS AND WRONGE

AM AND IN

45-407 Pub., Amanda B.M.I

(Arr. Hudson
THE HIDSON HORALE
NO RECORD SALES, 1841 PROADNAY

BC-PARAMOUN,

AMELIA MUSIC CO. (ASCAP) 2:40



YOU GOT SOUL (E. Curtis)

EDDIE CURTIS

Arranged and Conducted by
SID FELLER
SID FELLER
RECORDS. INC.

BC-PARAMOUN, AMPCO MUSIC 45-10440 INC. (ASCAP) 2:13 AMP 45-11425

Cotton Pickin', Peanut Shellin' Hands

EDDIE CURTIS

Arranged and Conducted by SID FELLER Arranged and Conducted by
SID FELLER
SID FELLER
RECORDS. INC.







Pronto-Quinvy (BMI) (6853)

311

Time: 2:35

POURING WATER ON A DROWNING MAN

(D. Baker - D. McCormick)



Rise Music-Aim Music (BMI) (6854)

311

Time: 2:49

FORGETTING YOU

(O. McClinton)

O. McClinton)

O. McClinton)

O. McClinton)

O. McClinton)

HAPPY Records

SIDE ONE 730938 Peppermint Prod. Producers: Dale Hale & Terry Watts

45 rpm Time-2:45 Songs written by Patty Fagan

I CAN'T REMEMBER TO FORGET (Patty Fagan)

RUBBER CITY SOUND AKRON OHIO

HAPPY Records

SIDE TWO
730938
Peppermint Prod.
Producers:

Dale Hale & Terry Watts

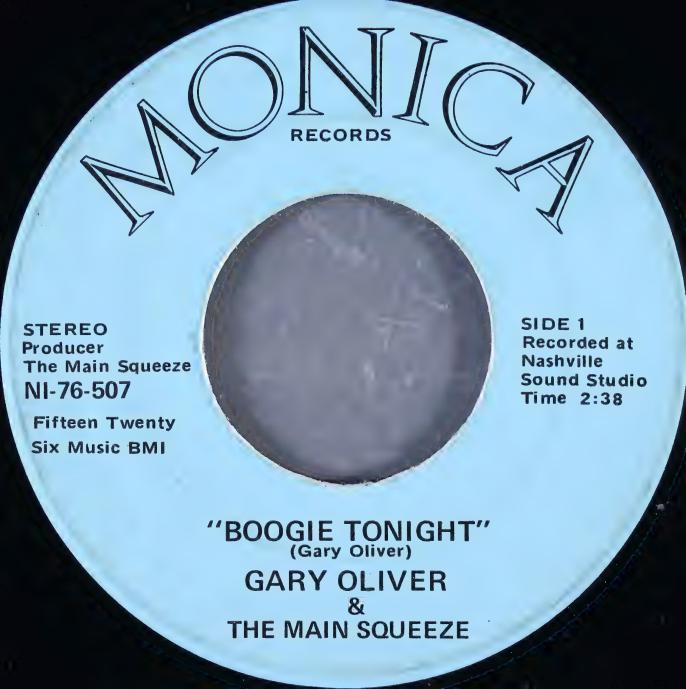
45 rpm

Time-2:30

Songs written by Patty Fagan

CHILDREN (Patty Fagan)

AUBBER CITY SOUND AKRON OHIO





Jubilee Music **ASCAP**

> **I UNDERSTAND** (Just How You Feel) **GARY OLIVER** THE MAIN SQUEEZE

"WRONG WAY" JIM RICHARDS

SS H RECORDS

MONO

A-PR-1023

Pub. Wrong Way Music Co. Time 2:42 Intro:10

CHICAGO HAS ITS

MARKS ON ME

(Jim Richards)

P. O. Box 5025, Roanoke, Va.of P.

"WRONG WAY" JIM RICHARDS

RECORDS

MARRIED TO AN ANGEL
(Louie Swift)

P. O. Box 5025, Roanoke, Va of P. O. Box 5025, Roanoke, Va

MONO

B-PR-1023

Pub. Swift Pub. Co. ASCAP Time 2:47

Intro:08

TAMLA

T 54209F

© 1971 Jobete Music Co., Inc., BMI Q-J3-T2/M5-905M10 Time: 2:58

> PROMOTIONAL NOT FOR SALE



Produced by Marvin Gaye Arr. by David Van DePitte In Album "WHAT'S GOING ON" TS 310

INNER CITY BLUES A PRADEMARK MARVIII KE ME WANNA HOLLER) (M. Gaye, J. Nyx)

A GUIDED FILM MISSILE PRODUCED BY



6108 SANTA MONICA BLVD - HOLLYWOOD 38, CALIF.

Better Selling Bureau Presents



"The Question Is" Side 1

For Slide Film Use Only
Contains Copyrighted Matter

Playing Speed 45 RPM

MANUAL

A GUIDED FILM MISSILE

Rocket Pictures.inc

6108 SANTA MONICA BLVD - HOLLYWOOD 38, CALIF.

Better Selling Bureau Presents



"The Question Is" Side 2

For Slide Film Use Only Contains Copyrighted Matter

Playing Speed 45 RPM

THE SOUND OF YOUR BUSINESS

SIDE 1

45 RPM

PLAY THIS SIDE FIRST

A Special Message for THE MANAGER OF



RECORDS

P 1982 Round Records © 1982 Hayboogie Music R - 101

Hayboogie Music Publ. BMI Time 3:05 **UR 3395**

"GOT MY EYES ON YOU" (Jeffrey S. Forrest)

Pound Records Rt. 7 Box 473-B Mobile. Al. 36608

O U RECORDS

P 1982
Round Records
© 1982
Hayboogie Music
R - 101

Hayboogie Music Publ. BMI Time 3:06 UR 3395

"ALL NIGHT LONG"
(Jeffrey S. Forrest)
VOYAGER

Pound Records Rt. 7 Box 473-B Mobile, Al. 36608

DELRAY

RECORDS

5203 SUNSET BLVD. - HOLLYWOOD, CALIF. 90027

203

Jerilee Music

Produced by:

R. Vance

California Studio

45 RPM SIDE ONE

> Time: 2:41 Arranged by: Del Kacher

ELECTE ELECTION

YES I WILL

(Vance - Kacher)

THREE KARATS

DELRAY

RECORDS

5203 SUNSET BLVD. - HOLLYWOOD, CALIF. 90027

CRECKERSON

204

Jerilee Music BMI Produced by: R. Vance

Califernia Studie

45 RPM SIDE TWO

Time: 2:20

Arranged by: Del Kacher

THE PROPERTY OF

IT'S YOU
(Vance - Halmy)

THREE KARATS

WORCESTER

RECORDS

449 S. Beverly Dr., Beverly Hills, Calif.

45 RPM

Temple (ASCAP) (W0-66-1)

45 RPM

100

Time 1:42

HIGH MIDNIGHT

(A. Montclair)

THE BRIGHTON HORNS

WORCESTER

RECORDS

449 S. Beverly Dr., Beverly Hills, Calif.

45 RPM

Miller (ASCAP) (W0-66-2)

45 RPM

100 Time 2:12

SURF DELL' AMORE

(Pallavicina - Zavallone)

THE BRIGHTON HORNS

WEATHERFORD QUARTET

Earl Weatherford, 2nd Tenor

Lity Fern Weatherford, 1st Tenor Armond Morales, Bass Raye Roberson, Pianist

WQ-1001-A

45 RPM

HAVE YOU HEARD? PEACE IN THE VALLEY

Radio WOWO
Fort Wayne, Indiana

WEATHERFORD QUARTET

Earl Weathertord, 2nd Tenor

Les Roberson, Baritone Lily Fern Weatherford, 1st Tenor

Armond Morales, Bass Raye Roberson, Pianist

WQ-1001-B

45 RPM

THE ATOM BOMB
THE MEETING IN THE AIR

Radio WOWO
Fort Wayne, Indiana

SCHECK - HEMPHILI

A Scheck-Hemphill Production



Lovebam Music

LR-7 A

MAMA SAID SHE AIN'T HERE
(Jerry Weaver)

A A A FD A 711

SAM FRAZIER

THE LOOK OF LOVE

(B. Bacharach - H. David)



N

109

(V-109-A) Colgems Music Corp. (ASCAP) Time: 4:15

THE BEATTITUDES

Arranged by Ken Lindsey
Den Den Enterprise Production

CHRCME PLATED BLUES

(Ken Lindsey)



109

(V-179-B) Vendo Music Pub. (BMI) Time: 2.24

THE BEATTITUDES

Arranged by Ken Lindsey
Den Den Enterprise Production

ECORDS

P 1976, T.K. Productions, Inc. Jerri Records

Pass Due Music Co. Sherlyn Pub. Co. (BMI)



104 STEREO

104-B Instrumental Time 6:15 Produced by: Tommy Stewart for Two Guys Productions Arranged by: Tommy Stewart

DISCO MUSIC
(Tommy Stewart)
SIL AUSTIN
SIL AUSTIN

PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAN, FLORIDAS, INC.





(SIR-110-A)

110-A

Time: 3:16

FLY AWAY LOVE BIRD

TYRONE THOMAS & THE WHOLE DARN FAMILY

Producer: A. Moon/T. Thomes Remix: A. Moon, Art Stewart



August Maan Music (BMI)

(SIR-110-B)

110-B

Time: 3:35

STUCK ON YOUR SELF

(August Moon - Tyrone Thomas)
TYRONE THOMAS &

THE WHOLE DARN FAMILY

Producer: A. Moon/T. Thomas Remix: A. Moon, Art Stewart





SIDE TWO

TIME 2:20 45 RPM Produced By: Ben Bailey

"Bogging Fuzz"
(T. Clark)
PEACEMAKERS

SOUND OF SOUL

1608 Broadway, New York City, N. Y.

SOS 201 Nitro Music BMI



A Nitro Production

Time: 2:27

STORY OF MY LOVE

(Dickie Diamond)

LARRY SANDERS

THE PROPHET OF SOUL



Do-Paul Pub. Co. BMI Produced by Rico Productions



JUST LAUGH IT OFF Pt. I
(Gaines Peterson)
STARLITE And MAGIC

Arrg. by Gaines Peterson



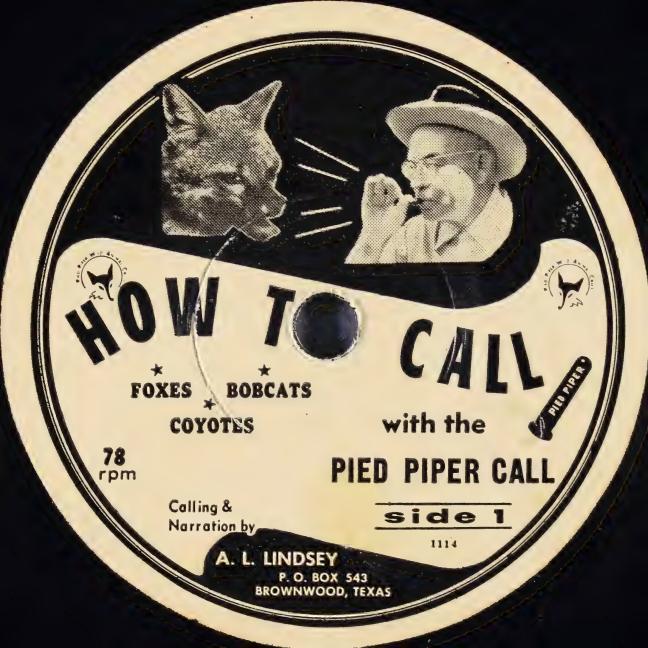
Do-Paul Pub. Co. BMI Produced by Rico Productions

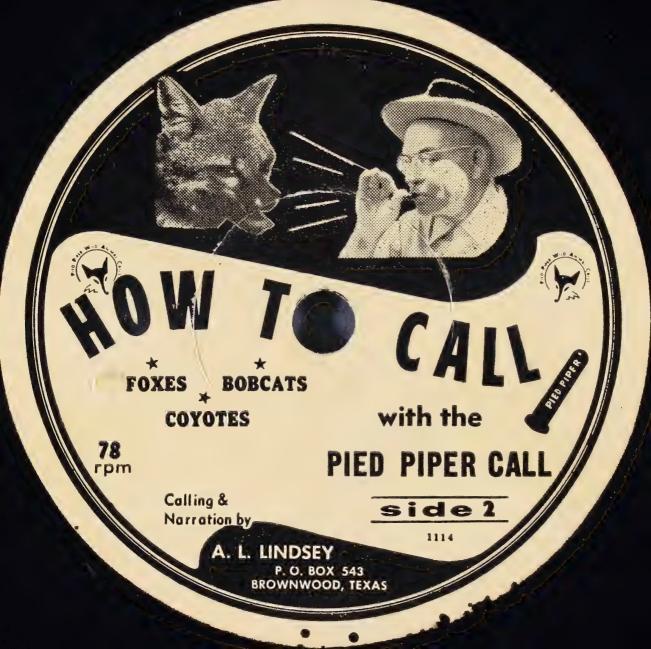


45-201 B Time 4:12

JUST LAUGH IT OFF Pt. II
(Gaines Peterson)
STARLITE And MAGIC

Arrg. by Gaines Peterson







Music by Eva

(Music by Eva

Production of the first p Music by Evan

(Music by Evan

Produce

Fine Page 1992

Internation

IT'S A SHAWL ABOUT RAY

(Music by Evan Dando, Words by Evan Dando and Tom Morgan)

THE LEMONHEADS

Produced by the Robb Bros. with Evan Dando.



7567-87423-7
A7423
3:05

AY

(d Tom Morgan)

Van Dando.

A DUPLICATION, LA LOCATION, LEPRELLUTIVE

A DUPLICATION, LA LOCATION, LEPRELLUTIVE

A UFFÜHRUNG, SENDUNG!
HIRING,
COPYING,
HIRING,
COPYING,



EMONHEADS

Produced by Evan Dando

(Written by Dando/Morgan)

THE WHITE STATE AND LESS THE PROPERTY OF THE SERVES SAUF AUTORISATION RESERVED UNAUTHORIZED



COPYING, HIRING.

PROHIBITED!

THE COMPANY BARNER COMPANY



THEOLOGICAL HARDIES

LEOS Records

Leos Records 111 N. Austin Seguin, Texas Produced by: J. P. Amador LE 5001-A STEREO Country & Western P 1977

TEARDROPS IN MY HEART (LAGRIMAS EN EL CORAZON)

(Vaughn Horton)

CARLOS OROSCO

and THE ECHOS

LEOS Records

Leos Records 111 N. Austin Seguin, Texas Produced by: J.P. Amador



LE 5001-B STEREO Navidena 2:48 P 1977 BMI

FELIZ NAVIDAD

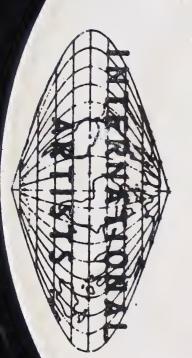
(Jose Feliciano)

CARLOS OROSCO

and THE ECHOS

YOU'RE GONNA MISS ME

(Roky Erickson)



D. J. COPY

IA-107

Tapier Music Corp. (BMI) Time-2:24

Not for Sale

13th FLOOR ELEVATORS

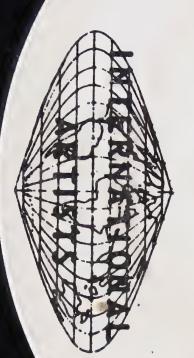
Featuring Roky Erickson

#2054
#2054
#2054

#RISTS RECORD CORPORATIONS MADE IN LISTA

TRIED TO HIDE

(T. Hall-S. Sutherland)





D. J. COPY

IA-107

Tapier Music Corp. (BMI)

Not for Sale

13th FLOOR ELEVATORS

Featuring Roky Erickson #2055

#2055 #2055 AECORD CORPORATION, MADE IN U.S.A.

HIGH ALL THE TIME

(Lawrence Hammond)

PROMOTIONAL RECORD

THE PERSON

NOT FOR SALE



Glen Helen Music BMI-4:04

Produced by: NICKOLAS VENET

MAD RIVER

P-2310 (45-59622)

WANTALL IN

A. GAZELLE
(Lawrence Hammond)

PROMOTIONAL RECORD

NOT FOR SALE

A CONTRACTOR OF THE PARTY OF TH



Novice Music BMI-2:50

Produced by: NICKOLAS VENET

MAD RIVER

P-2310 (45-59619)



Not For Resale/Radio Station Copy

STEREO 45 RPM



5-10931 JZSS 157379

P 1972 CBS, Inc.
2:45

Publisher: Dick James Music, Inc. (BMI)

THIRD WORLD

-P. Solley-PALADIN

Produced by Philamore Lincoln U.S.A. Marca Reg. Printed in



MONO RADIO STATION COPY



45 RPM 5-10931 JZSP 157378 (P) 1972 CBS, Inc. 2:45 Publisher:

Dick James Music, Inc. (BMI)

THIRD WORLD

-P. Solley-

PALADIN

Produced by

Philamore Lincoln

PRINTED IN J.S.A.

PRINTED IN J.S.A.

PRINTED IN J.S.A.

PRINTED IN J.S.A.

Dolydor

Produced and Arranged by James Brown JAMES BROWN-MINISTER OF **NEW NEW** SUPER **HEAVY FUNK**

> Engineer-Bob Both

1974 Polydor Incorporated

CONTROL

Copy

(People Go Where We Send You Part I)

(James Brown)

THE FIRST FAMILY

(The Godfather-J.B.'s-Lyn CollinsLee Austin-Maceo)

TO THE FIRST FAMILY

(The Godfather-J.B.'s-Lyn CollinsLee Austin-Maceo)

STEREO PD 14250

(PD 14250-AS) 2066 499

Time: 3:45

Dynatone Pub. Co./Belinda Music, Inc./ Unichappell & Co. sole agent BMI

Promotional Not For Sale

polydor

Produced and Arranged by James Brown JAMES BROWN-MINISTER OF **NEW NEW** SUPER HEAVY FUNK

> Engineer-Bob Both

1974 Polydor Incorporated

CONTROL

(People Go Where We Send You Part II)

(James Brown)

THE FIRST FAMILY

(The Godfather-J.B.'s-Lyn CollinsLee Austin-Maceo)

OLYDOR INCORPORATEO.

STEREO PD 14250 (PD 14250-BS)

> 2066 499 Time: 4:05

Dynatone Pub. Co./Belinda Music, Inc./ Unichappell & Co. sole agent BMI

Promotional Сору Not For Sale



B.B. Pub.
Co.
BMI
Time: 3:00
Prod by
Kerr
Record
Co.Prod.



REC. NO. 10.3 PART I K-501-A

WE WANNA WORK

(CLYDE KERR)
WILSON FOSTER



B.B. Pub.
Co.
BMI
Time: 2:18
Prod by
Kerr
Record
Co.Prod.



REC. NO. 104 PART II K-501-B

WE WANNA WORK

(CLYDE KERR)
WILSON FOSTER





QUINCE

RECORDS

3523 SERENADE LN. MEMPHIS, TN 38118, 363-4322

Produced By:
Bernard Haynes
Zjuillian Production
Recorded At:
Electronic Lab.
Memphis, TN
(VPAG-4095)



2030

Time: 3:26

C 1986

Quince-Zjuillian

Publ.

P) 1986

Quince Records

WHAT DOES IT TAKE TO KNOW (A Woman Like You)

(Bernard Haynes)

GREG MASON

QUINCE

RECORDS

3523 SERENADE LN. MEMPHIS. TN 38118, 363-4322

Produced By:
Bernard Haynes
Zjuillian Production
Recorded At:
Electronic Lab.
Memphis, TN
(VPAG-4096)



2031

Time: 3:36

© 1986

Quince-Zjuillian

Publ.

P 1986

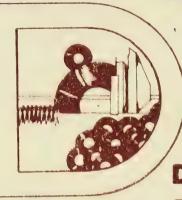
Quince Records

BONNIE AND CLYDE

(Bernard Haynes)

GREG MASON

Featuring: Copri Stark and Gloria Moss



DYNASTY RECORDS ®

(P)(C) 1984 Dynasty Records Produced by Dynasty Batiste Brothers Inc. for Dynasty Records (U-11856)

181954 A Artang Publishing Co. BMI Time: 4:11

SPACE STATION

(Paul Batiste)

BATISTE BROTHERS BAND Louisiana Of Batiste Paul Bati



DYNASTY RECORDS ®

1984 PC Dynasty Records Produced by Dynasty Batiste Brothers Inc. for Dynasty Records (U-11856)

181954 B Artang Publishing Co. BMI

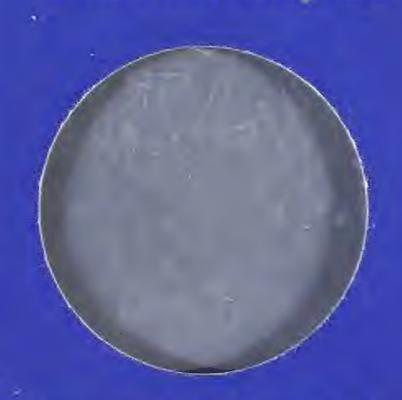
Time: 4:13

SPACE STATION
(Paul Batiste)
INSTRUMENTAL
BATISTE BROTHERS BAND

Oynasty Records, 1371 Elm Street, Metalite.

SPECIAL EARTH MUSIC PRODUCTIONS Clarence Rhyans

SIDE 1 45 RPM



SE 3 STEREO

Les Your Lody Palk (racio mix) 4:10

(Clarence Rhyans & Gregory Bennett)

© © 1989 Gregory Bennett

(504) 288-3956

SPECIAL EARTH MUSIC PRODUCTIONS Clarence Rhyans



SIDE 2

45 APM

SE3 STEREO

Let Your Body Talk (instrumental) 4:10

(Gregory Bennett)

© © 1989 Gregory Bennett (504) 288-3936





PT-140 A

(ARP-1045) Arc Music (BMI) Time 3:18 Vocal

(Bo Diddley) Producer: Ron Resler Studio: Fuller Prod'ns/Tampa

PISES, INC. RELEASE

7. O. BOX 7220





PT-140

(ARP-1046) Johnny Rivers Music Time 3:13 Vocal

Production Fulls

RELEAS TAMPA 133603

Producer: Ron Resler P. O. BOX 7229 Studio: Fuller Prod'ns/Tampa



75006

1-45624

Melder

Publishing

Juplant

THE FUNKIE MOON (Jones-Davis-Johnson-Berfect-Rivers-French) SMOKEY JOHNSON & COMPANY with the Joe Jones Studio Band Arranged by Joe Jones & George Davis



BK-100-B 3:23

PRODUCED BY

J. BIRKETT

R. LENZY

C. MERRIMAN

PUB-SIM-BER-HOP-BMI

"ANYBODY HAVE FAITH"

(BERNARD LAWSON)

(BERNARD LAWSON)

(BERNARD LAWSON)

(BERNARD LAWSON)

(BERNARD LAWSON)

(BERNARD LAWSON)

(ALBERTARD LAWSON)

(BERNARD LAWSON)

12314 S. Lowe St. Chicago, IL 60628 (312) 785-3137

THE GOSPEL ALL STARS

#310 - A 45 RPM STEREO



Produced by: H. Bradley HB 815408

GOD IS ABLE (3:22)

J. Wilson/BMI

Distributed by Fami Records

12314 S. Lowe St.
Chicago, IL 60628
(312) 785-3137

THE GOSPEL ALL STARS

#310 - B 45 RPM STEREO



Produced by: H. Bradley HB 815408

LONELY JOURNEY (3:15)

C. Smith/BMI

Distributed by Fami Records

(Dario Guzman) 45-5206

MADE IN MIALEAH FLA



A



VAMONOS DE (Jorge Navarrete-Gustavo A. Sar 45-5206 B



980





NATIONAL

RECORDS

N-4523-A 45 RPM Time: 2:55

KOROBUSHKA

(RUSSIAN FOLK DANCE)

Recorded in Europe

NATIONAL

RECORDS

N-4523-B 45 RPM Time: 3:00

LADIES' WHIM

(RUSSIAN BALLROOM DANCE)

Recorded in Europe





LA VENTAJA CONTIGO

(Teddy Fregoso)



P 1972



CR-569 BÓL. RAN. Time: 1:50 STEREO

PEPE NAVA

C-1331 McAllen, Texas





CR-569 BOL. RAN. Time: 2:34 STEREO

PEPE NAVA

C-1333 McAllen, Texas DISCOS

RASCON

518 N. Court - Visalia, CA. 93277

R-039

3:43

45 RPM ESTEREO

CEDROS

(Jose Pico)

JOSE PICO

con EL MARIACHI "HNOS RODRIGUEZ"

DISCOS

RASCON

518 N. Court - Visalia, CA. 93277

R-039

3:08

45 RPM ESTEREO

TIERRA HUAICURA

(D.A.R.)

MARIACHI HERMANOS RODRIGUEZ

MEGATONO

M-728

45 RPM

(JFE-675-HPA)

HE PERDIDO AQUEL AMOR

Miguel Casilla Ibarra

LA IMAGEN

MEGATONO

M-728

45 RPM

(JFE-675-VAV)

VUELVO A VIVIR

Salvador Serna Del Rio

LA IMAGEN

LADO A
Pending

CA-157

OH, GRAN DIOS

(German Lugo)

REGULO ALCOCER

(P) © 1979 Cara Records Licensed by Discos VALSURR

LADO B
Golden Sands

CA-157

QUE TE VAYA BIEN

(Regulo Alcocer)

REGULO ALCOCER

(P) © 1979 Cara Records Licensed by Discos VALSURR

LADO A Golden Sands/ Pending



CA-133

EL MACHO PANZON

(J. Armenta - R. Buendia)

JESSE ARMENTA

LADO B

Golden Sands/ Pending CA-133

TE QUIERO

(J. Armenta)

JESSE ARMENTA

REX

DISCOS

R-45-2008

Cara A

GUARDA TU DISTANCIA (Domingo Rivas P.)

(Domingo Rivas P.)
PALOMA ESTRADA

REX

DISCOS

R-45-2008

Cara B

NO VUELVAS MAS (Domingo Rivas P.) PALOMA ESTRADA

MERR

CORRIDO

No. 004 Side A

MARTHA Vidal Mendoza)

Union 6

MERR

BALADS



No. 004 Side B

SINALOA

Letra Oscar Villanueva

Musica — L. Javier Castellon
Union 6



Big 4 Music, Inc., ASCAP

45 RPM (MB-2462) 2:39

YOU'RE JUST TOO MUCH! (D. Raye-K. Carver) KEITH CARVER with Jack Marshall's

music

SPIN RECORD COMPANY



Robbins Music Corp., ASCAP

45 RPM (MB-2463) 2:37

AGAIN
(L. Newman)

KEITH CARVER
with Jack Marshall's
music SPIN RECORD COMPANY

BENSON-RITCO

RECORDS

B 100

Mic-dee Music BMI Time: 2:44 P4KM 9151

THIS IS THE END

(C. Blandon)

THE FABULONS

A Ben Archilla Production

BENSON-RITCO

RECORDS

B 100 Mic-dee Music BMI

Time: 2:41 P4KM 9152

CONNIE

(R. Blandon)

THE FABULONS

A Ben Archilla Production

M/G/M SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Peter Maurice Music Co., Ltd. ASCAP 2:12

DUMB HEAD

(Hess-Monte)
Arranged by Al Gorgoni
GINNY ARNELL

Produced by
Jim Vienneau

OIVISION OF METRO-GOLDWYN-MAYER INC.—MRDE IN U.S.P.

NOT FOR SALE

(63-XY-758)

M'G'M SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Al Gallico Music BMI 2:20

NOT FOR SALE

K13177 (63-XY-759)

HOW MANY TIMES CAN ONE HEART BREAK SAY (Ledo-Raleigh)

GINNY ARNELL

OIVISION OF METRO-GOLDWYN-MAYER INC.—MINDE IN DESIGNATION OF METRO-GOLDWYN-MAYER INC.—MINDE INC.—MINDE



PROMOTIONAL RECORD

71990 YW24592 MRC Music, Inc. (BMI) 2:30

HIGH FIDELITY

FromMERCURY's Album"LIMBO ROCK", MG-20714 Instrumental

MIDNIGHT LIMBO

(Bradley-Moore-Harmon-Robbins-Kennedy-Stevens-Herston-Stoker-Singleton-Randolph-Walker-Mathews)

THE TIDES

With The Merry Melody
Singers

SALE - MERCURY RECORD

ALONA RDS, S.A., STO. DGO., A.D. TAB DIST POR PALO **CAMA Y MESA Autor: Roberto Carlos** Arregio: Andrés de Jesús Canta: Fernando Villalona

LADO B STERED

PRODUCIDO: FERNANDO VILLALONA

LOS SAXOFONES

Autor: Chachi Vázquez
Arregio: Andrés de Jesús
Canta: Fernando, Alex y Rafi

POR PALOMA RECORDS, S.A., STO.

DISTRIBUTED BY DIAMOND RECORDS IN

(E303-A)
TobicAnn Mosic
Publ. Corp. &
Cant Mosic
(B/C)

E-303

BOYS DON'T CRY

(Johnay Begelia)

JOHNNY GEE

AN L & E PRODUCTION

DISTRIBUTED IN DIAMOND RECOR

Masta Masama Calowell Yosic E

YES, I'M LOVING KOU

(Downlan, 1908-Septimisty

JOHNNY GEE

UNION NATIONAL BANK

Presents

DSS-10006-A SIDE ONE 45 RPM

Produced By D'Arcy Studios Norfolk, Va.

"FLIGHT OF APOLLO 11"

A Documentary of Man's Epic Trip to the Moon from Countdown to Splashdown including the Actual Voices and Events that provided the Twentieth Century with its Historical Milestone.

UNION NATIONAL BANK

Presents

DSS-10006-B SIDE TWO 45 RPM

Produced By D'Arcy Studios Norfolk. Va.

"FLIGHT OF APOLLO 11" PART TWO

Written & Directed By Warren M. Miller Narrated By Lee Lively CECORDS INC.

P 1972 Million Records, Inc., Hendersonville, Tenn.

Pub.: House Of Bryant—BMI Time 2:44

PROMOTION COPY

Mil #36 (MS-1105)

WE COULD

(Felice Bryant)

CLAUDE GRAY

CECORDS INC.

P 1972—Million Records, Inc. Hendersonville, Tenn.

> Pub.: Vanjo Music—BM1 Time 2:25

PROMOTION COPY

Mil #36 (MS-1106)

LOVING YOU IS A HABIT
I CAN'T BREAK

(J. Wright-C. Gray)

CLAUDE GRAY







SIDE A

45 RPM

Recorded in Mexico by Melody

P 1978 Mericana Record Corp.

MERICANA

MELODY

STEREO

MM-6628 (MM-6628 A)

LA ULTIMA ESPERANZA QUE ME
QUEDA (SOS MI RELIGION)
(Leonardo Favio)

Arreglos y direccion:
Memo Mendez Guiu

CORP. ® 240 Madison



MELODY

SIDE B

45 RPM

Recorded in Mexico by Melody

 1978 Mericana Record Corp.

STEREO

MM-6628 (MM-6628 B)

Record Corp.

Re



MELODY

SIDE A **45 RPM**

® 1978 Mericana

STEREO

MM-6636 (MM-6636-A)

> Recorded in Mexico by Melody

(Heriberto Aceves) (From the Mericana-Melody LP, "NAILA", MMX-5622)

MERICANA PECORD CORP

OLA New New York Page New York



MELODY

SIDE B **45 RPM**

® 1978 Mericana Record Corp.

STEREO

MM-6636 (MM-6636-B)

Recorded in

Record Corp.
Lic. by
Melody

TU MELODIA
(Jose Ramos)
(From the Mericana-Melody LP,
"NAILA", MMX-5622)

GRUPO LA
AMISTAD

CORP. @ 240 Mad ison



MELODY

SIDE A

45 RPM

P 1977 MERICANA RECORD CORP.

Arr. & Cond. by

Jonathan Zarzoza

LA VIDA TE LLAMAS TU

(Hector Meneses)

(From the Mericana-Melody L.P.,

MMX-5601 "Hector Meneses")

HECTOR MENESES

CORP. @ 240 Madison

STEREO MM-6602

(MM-6602 A)Time: 3:05

Recorded in Mexico by Melody



MELODY

SIDE B

45 RPM

 1977 **MERICANA** RECORD CORP.

Arr. & Cond. by Jonathan

Jonathan Zarzoza

EL MAS GRANDE AMOR

(Hector Meneses)

(From the Mericana-Melody L.P.,

MMX-5601 "Hector Meneses")

CORP. @ 240 Mad 1500

STEREO MM-6602

(MM-6602 B) Time: 3:45 Recorded in Mexico by Melody



SIDE A 45 RPM

@1978 Mericana Record Corp.

> Arreglos y Direccion

STEREO MM 6634 (MM-6634-A)

> Recorded in Mexico by Melody

Direction
Rigoberto
Alfaro

SIN UN RENCOR
(Alejandro Fidel)

HERMANAS RAZO

CORP. @ 240 Madison Ave.



MELODY

SIDE B **45 RPM**

P 1978 Mericana Record Corp.

Arreglos y Direccion

STEREO MM 6634

(MM-6634-B)

Recorded in Mexico by Melody

Direction Rigoberto Alfaro

LOS CONSEJOS DE UNA MADRE

(Sofia Razo)

HERMANAS RAZO

CORP. (R 240 Madison Ave. New)

Telemark

Other Telemark Singles by V. Silvester

3066 Ecstasy/La Cumparsita (Tangoes) 4001 Singing Piano/Wonderful World of the Young (Waltzes) 4002 Moon River/Fascination (Waltzes) 4004 Golden Tango/Midnight in Peru (Tangoes)

4003-A
U4KM-8980
45 RPM
Instrumental
Apollo Music



TANGO Intl. Style Tempo 33 MPM 2:17

GREENMASK TANGO

(Lionel Bart)

Victor Silvester and His Ballroom Orchestra of London, England

Dance Records, 1438 Springvale Ave. McLean, Va. 22101

Telemark

Other Telemark Singles by V. Silvester

4005 Sound of Music/Climb Ev'ry Mountain (Foxtrots)

4006 Paper Roses/Do-re-mi (Quicksteps)

4007 Mountain Greenery/In the Still of the Night (Quicksteps)

4648 Exodus/How Wonderful to Know (Foxtrots)

4003-B
U4KM-8981
45 RPM
Instrumental
Southern Music
(ASCAP)



TANGO Intl. Style Tempo 33 MPM 2:02

ARANA DE LA NOCHE

(Spider of the Night) (Manilla/Arr: Silvester)

Victor Silvester and His Ballroom Orchestra

Dance Records, 1438 Springvale Ave. McLean, Va. 22101

RECORDS IN ML-1079-A 45 RPM (3:52)DE JOVEN A VIEJO (EL VIEJO) MANUFACTURED BY Produced by Rene Cardenas
Arranged by Moises Rodriguez

BY MARY LOU RE (Chuito El de Bayamon)

TRY LOU RECORDS 45 RPM ML-1079-B MARY LOIL DE CORDS | HC. V.S.P. **ESOS NO SON DE AQUI** HANUFACTURED BY (Rafael Hernandez) THE FOUR AMIGOS Produced by Rene Cardenas Arranged by Pedro Berrios



183 ® 1980

LADO A **45 RPM STEREO**

PAQUITO GUZMAN

ESA MUJER (Manuel Alejandro)



183 ®1980



LADO B 45 RPM STEREO

PAQUITO GUZMAN

VENGANZA (Jorge Millet-Angelica Lopez) UNIMUSICA- Ascap

MADE IN WIALEAH FLA

LDITA SOLEDAD

(Rafeel Buendia)

45-5102



DUETO FRONTERA

Rafael Buendia, Dir. José Arroyave

CONTRABANDO DEL (Rafael Buendia)

45-5102



DUETO FRONT

Arr. Rafael Buendia, Dir. José Arroyave

CRAPE

JOHN C. CALHOUN

Produced by
Howard A.
Knight Jr.
for Alan Bridges
Productions

MONO GR2006A

Easy Listening
Music ASCAP
Al Gallico Music
Corp./Algee
Music Corp. BM!

Time 2:21 Intro :07

DJCOPY

JEANNIE IN THE BOTTLE (C. Taylor, M. Sherrill, L. Kimball, J. Riggs)

GRAPERECORDS * P.O. Box 2466 * Jackson, Miss. 39205

CRAPE -

JOHN C. CALHOUN

Produced by
Howard A.
Knight Jr.
For Alan Bridge
Productions

STEREO

GR-2006A
Easy Listening
Music ASCAP
Al Gallico Music
Corp./Algee
Music Corp. BM

Time 2:21 Intro :07

D J COPY

JEANNIE IN THE BOTTLE

(C. Taylor, M. Sherrill, L. Kimball, J. Riggs)

GRAPERECORDS * P.O. Box 2466 * Jackson, Miss. 39205





2034

ESEO SER TU (Carlos Baeza) ELIO ROCA (2034-A)



BALADA

EL ARCA DE NOE
(Sergio Endrigo-Ben Molar)
ELIO ROCA
(2034-B)
(2034-B)
IN THE U.S.A. UNDER

2034



FOLKRAFT 1159 BROAD ST. RECORDS NEWARK, N.J. 07114

Danish Quadrille



F 1163-A

DOUBLE QUADRILLE

(Danish)

FOLKRAFT INTERNATIONAL ORCHESTRA

Folkgaft

FOLKRAFT 1159 BROAD ST. RECORDS NEWARK, N.J. 07114

Scandinavian Folk Dance

F 1163-B

22

SEVEN STEPS (Ruggen)
FOLKRAFT INTERNATIONAL
ORCHESTRA

"HALMARK"

"Sound of Excellence"

45 R.P.M. Unbreakable 24132 High Fidelity Copyright EU 99707

"WHEN JESUS CAME TO OUR WORLD"

(Joe Carman)

Marshall Young Musical Director Jerry Dee

"HALMARK"

"Sound of Excellence"

45 R.P.M. Unbreakable 24131 High Fidelity Copyright EU 99708

"JESUS DID ALL THINGS WELL"

(Joe Carman)

Marshall Young Musical Director Jerry Dee





A PESAR DE TU ENGAÑO

(Elvia Carrillo)



1980

GRILLOS

AQUI ESTA EMILIO VARELA Jose Castro)



1980

(LERIKOS) Emba Sto Karo Koukla Mou

Greek Circle Dance

HGF-102 05-speed

Folk Dances Around the World

537 West 53 St., New York, N.Y. 10019



Turkish Line Dance

HGF-101



45-speed

Folh Dances Around the World





NO EYES BRING THE WALLS DOWN TAKEN BY THEM CRASH LANDING UPRISE I`M FALLING IDE KILLBARNEY K.O.

5-0

ALL SOME LYPICS WRITTEN BY JESSE
ALLAIN ALL CHITARS WRITTEN BY
JESSE ALLAIN ALL DRUMS WRITTEN BY
87 ALEX FUNSTROM ALL BASS BY EVAN
FUNISTROM THIS CD WAS DECORDED
AT 8 BASEMENT PEHEARSAL 1111 ALKSUST
2002 COPYRIGHT 2002 KRAMBARRETTS
KULLBARTLY DECORDS

JESSE ALLAIN-GVITAR NOCALS ALEX FLINKSTROM-DRUMS FMATERITIES IF ON-RASS CHITAR.



Arambarretti (



Afficted Combustion

Copyright Krambarretts 2002

A Dr. F recording

Krambarretts

bring the walls down

- 01. kill barney 05:10
- 02. alive 06:02
- 03. bring the walls down 03:07
- **04.** refragment 08:04
- 05. i'm fallin 05:47
- **06.** around the bend **04:55**
- 07. wooden fist 05:36
- 08. k.o. 04:43
- 09. zero 06:02
- 10. the four horseman 07:20
- 11. transgression 06:44







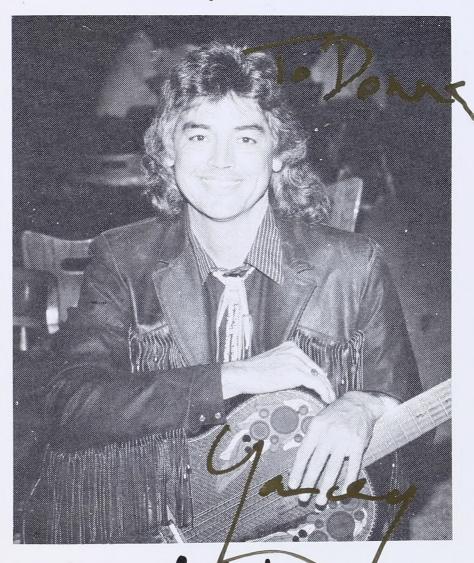
7/31/03

THIN MENT

Recordable

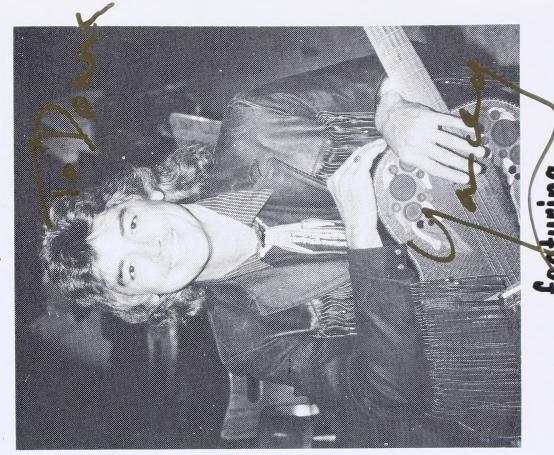
LIVE AT THE COMPOUND

Yancey deVeer



featuring
The R.V. SONG

Yancey deVeer



Yancey deVeer / The R.V.ers Album

SIDE ONE: R.V. Song • Wabash Cannonball • Does Fort Worth Ever Cross You Mind • Before the Next Teardrop Falls • I Saw the Light • On the Road Again SIDE TWO: King of the Road • Waltz Across Texas • 14 Carat Mind • Fou In the Morning • Let Jesus Bring You Sunshine

For bookings contact:
American National Talent
P.O. Box 3823 Kissimmee, FL 32742
(407) 846-1261



